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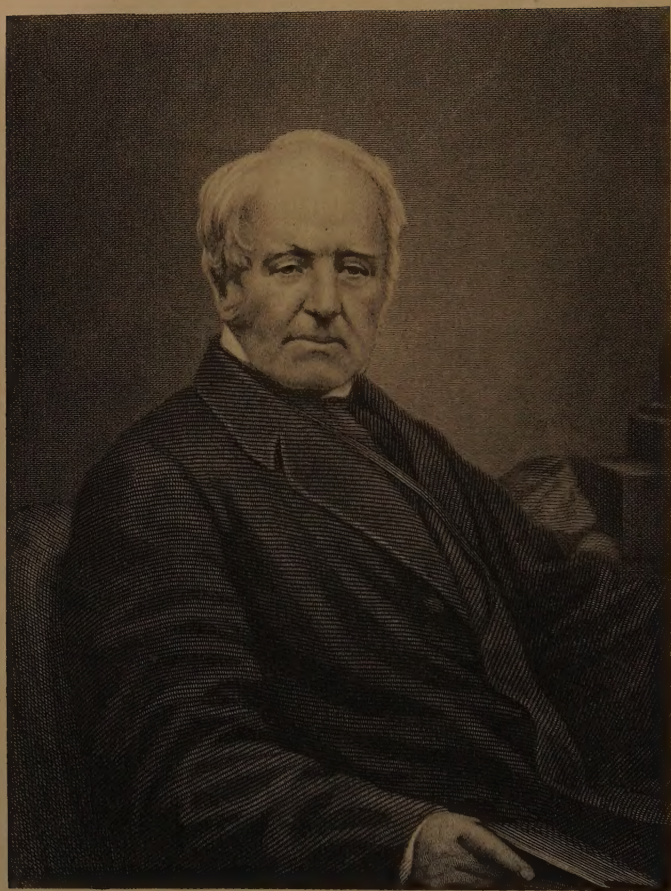












# A General Glossary

TO

# Shakespeare's Works

By  
Alexander Dyce

Adapted for reference to  
the Cambridge Text



CANON ROONEY

Boston  
Dana Estes & Company  
Publishers

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Colonial Press  
Electrotyped and Printed by C. H. Simonds & Co.  
Boston, Mass., U. S. A.



## PREFATORY NOTE

THIS GLOSSARY is reprinted from the last revised edition of the original work, with no changes or additions except as follows : —

1. Dyce's references for the illustrative quotations from Shakespeare are only to *volume* and *page* of his own edition. For these (which are useless except to owners of the Dyce edition), references to the particular *play*, with act, scene, and line (Cambridge numbering), or the particular *poem*, with title and line, have been substituted.

2. References to the Cambridge text have been inserted when the word defined, as given in that text, varies from Dyce's text.

3. In defining words Dyce sometimes merely refers to his notes on the play or poem for explanation instead of giving it in the GLOSSARY. For these words the information in the notes has been transferred to the GLOSSARY, thus making it complete in itself.



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# ALEXANDER DYCE'S GLOSSARY

TO

## SHAKESPEARE

### A

**a**, frequently omitted in exclamations: *What fool is she, that knows*, etc. ! THE TWO GENTLEMEN OF VERONA, i. 2. 53 ; *What dish o' poison has she dressed him !* TWELFTH NIGHT, ii. 5. 104 ; *Cassius, what night is this !* JULIUS CÆSAR, i. 3. 42 ; *what thing is it that I never Did see man die !* CYMBELINE, iv. 4. 35.

**abate**, to lower, to depress, to cast down in spirit : *as most Abated captives*, CORIOLANUS, iii. 3. 134.

**abate**, to contract, to cut short : *Abate thy hours*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 432.

**abate**, to blunt (equivalent to *rebate*) : *Abate the edge of traitors*, RICHARD III., v. 5. 35 (compare Browne's *Britannia's Pastorals*,

“ With plaints which might *abate* a Tyrants knife.”

Book 1, Song 4, p. 87, ed. 1625 ;

and from Milton's *Paradise Regained*,

“ To slacken virtue, and *abate* her edge.” Book ii. 455 ;

*Which once in him abated*, 2 HENRY IV., i. 1. 117.

**abate**, to take away, to except: *Abate throw at novum* ("Except or put the chance of the dice out of the question," MALONE; and see *novum*), LOVE'S LABOUR'S LOST, v. 2. 540.

**Abcee-book** — *An* (Absey, *Cambridge*), an A-B-C book, a primer, which sometimes included a catechism, KING JOHN, i. 1. 196.

("To learne the Horne-booke and the *Abcee* through."  
Wither's *Abuses Stript and Whipt*, — *Inconstancy*, sig. P 2, ed. 1613.)

**abominable**, LOVE'S LABOUR'S LOST, v. 1. 22. The old mode of spelling *abominable*: it appears to have been going out of use in the time of Shakespeare, who here ridicules it.

**abhor**, *yea, from my soul Refuse you for my judge — I utterly*, HENRY VIII., ii. 4. 81. "These are not mere words of passion, but technical terms in the canon law. *Detestor* and *Recuso*. The former, in the language of canonists, signifies no more than — I *protest* against" (BLACKSTONE). "The words are Holinshed's; '—and therefore openly protested that she did utterly *abhor*, *refuse*, and forsake such a judge'" (MALONE).

**abide**, to sojourn, to tarry awhile: *and yet it will no more but abide*, THE WINTER'S TALE, iv. 3. 88; MACBETH, iii. 1. 139.

**abide**, to answer for, to be accountable for, to stand the consequences of: *let no man abide this deed But we the doers*, JULIUS CÆSAR, iii. 1. 95; *some will dear abide it*, JULIUS CÆSAR, iii. 2. 114.

**objects** — *The queen's*, "means 'the most servile of her subjects'" (MASON), RICHARD III., i. 1. 106.

**able**, "to qualify or uphold" (WARBURTON), "to warrant or answer for" (Nares's *Gloss.*): *I'll able 'em*, KING LEAR, iv. 6. 168.



**abode**, to forebode, to portend: *aboded*, HENRY VIII., i. 1. 93; *aboding*, 3 HENRY VI., v. 6. 45.

**abodements**, forebodements, omens, 3 HENRY VI., iv. 7. 13.

**abortive pride**, "pride that has had birth too soon, pride issuing before its time" (JOHNSON), 2 HENRY VI., iv. 1. 60.

**abridgement** *have you for this evening?* — *What*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 39; *look, where my abridgement comes*, HAMLET, ii. 2. 415. In the first of these passages *abridgement* means a dramatic performance, and in the second it is applied to the players, as being, I presume, the persons who represent an *abridgement*: "By *abridgement* our author may mean a dramatic performance, which crowds the events of years into a few hours. . . . It may be worth while, however, to observe, that in the North the word *abatement* had the same meaning as *diversion* or *amusement*. So, in the Prologue to the 5th Book of G. Douglas's version of the *Aeneid*,

'Ful mony mery *abaitmentis* followis here'" (STEEVENS).

**abrook**, to brook, to endure, 2 HENRY VI., ii. 4. 10.

**absent time** — *To take advantage of the*, To take advantage of the time of the king's absence, RICHARD II., ii. 3. 79.

**absolute**, highly accomplished, perfect: *contends in skill With absolute Marina*, PERICLES, iv. Gower, 31.

**absolute**, determined: *Be absolute for death*, MEASURE FOR MEASURE, iii. 1. 5.

**absolute**, positive, certain: *I am absolute 'twas very Cloten*, CYMBELINE, iv. 2. 107.

**abuse**, deception: *This is a strange abuse*, MEASURE FOR MEASURE, v. 1. 203; *My strange and self-abuse*, MACBETH, iii. 4. 142.

**abuse**, to deceive, to impose upon: *I am mightily abused* ("I am strangely imposed on by appearances, I am in a strange mist of uncertainty," JOHNSON), KING LEAR, iv. 7. 53; *The*

*Moor's abused by some most villanous knave*, OTHELLO, iv. 2. 140; *You are a great deal abused in too bold a persuasion*, CYMBELINE, i. 4. 109; *abuses me to damn me*, HAMLET, ii. 2. 599.

**aby**, the same as to *abide* (see its second sense), A MIDSUMMER-NIGHT'S DREAM, iii. 2. 175, 335.

**abysm**, **abyss**, THE TEMPEST, i. 2. 50; ANTONY AND CLEOPATRA, iii. 13. 147; SONNETS, cxii. 9.

**accept and peremptory answer** — *Pass our*, HENRY V., v. 2. 82. "Deliver our *acceptation* of these articles, — the opinion which we shall form upon them, and our peremptory answer to each particular" (MALONE). "Pass our acceptance of what we approve, and pass a peremptory answer to the rest" (TOLLET).

**accite**, to call, to summon: *we will accite . . . all our state*, 2 HENRY IV., v. 2. 141; *He by the senate is accited home*, TITUS ANDRONICUS, i. 1. 27; *what accites* (moves, impels) *your most worshipful thought to think so?* 2 HENRY IV., ii. 2. 56.

**accommodated** — *Better*, 2 HENRY IV., iii. 2. 65, 68; *Accommodated!* — *it comes of accommo*, 2 HENRY IV., iii. 2. 70; *Accommodated; that is . . . accommodated . . . thought to be accommodated*, 2 HENRY IV., iii. 2. 77. *Accommodate*, which Bardolph so ludicrously attempts to define, was a fashionable word in Shakespeare's days, and often introduced with great impropriety; Jonson, as well as our poet, ridicules the use of it.

**accomplish'd with the number of thy hours**, "when he was of thy age" (MALONE), RICHARD II., ii. 1. 177.

**accordingly valiant**, conformably, proportionably, valiant, ALL'S WELL THAT ENDS WELL, ii. 5. 8.

**account**, accounted: *account no sin*, PERICLES, i. Gower, 30.

**accuse**, an accusation: *false accuse*, 2 HENRY VI., iii. 1. 160.

**Acheron**, A *MIDSUMMER-NIGHT'S DREAM*, iii. 2. 357 ; **TITUS ANDRONICUS**, iv. 3. 44 ; **MACBETH**, iii. 5. 15. It is not a little amusing to find Malone almost persuaded by a Mr. Plumptre that, in the last of the passages just referred to, the poet was thinking of "Ekron" in Scripture. Did these matter-of-fact commentators suppose that Shakespeare himself, had they been able to call him up from the dead, could have told them "all about it?" Not he;—no more than Fairfax, who, in his translation of the *Gerusalemme* (published before *Macbeth* was produced), has made Ismeno frequent "the shores of *Acheron*," without any warrant from Tasso :

"A Christian once, Macon he now adores,  
Nor could he quite his wonted faith forsake,  
But in his wicked arts both oft implores  
Helpe from the Lord and aide from Pluto blake;  
*He, from deepe caues by Acherons darke shores*  
(Where circles vaine and spels he vs'd to make),  
T' aduise his king in these extremes is come;  
Achtiphell so counsell'd Absalome." B. ii. st. 2.

The original has merely

"Ed or dalle spelonche, ove lontano  
Dal volgo esercitar suol l'arti ignote,  
Vien," etc.

For instances how loosely the name *Acheron* is used by our early poets, see, in Sylvester's *Du Bartas*, ed. 1641, *The Second Day of the First Week*, p. 15, *The Vocation*, pp. 149, 155, and *The Fathers*, p. 162; also Hubert's *Edward the Second*, p. 161, ed. 1629.

**aches**, *make thee roar*—*Fill all thy bones with*, *THE TEMPEST*, i. 2. 370; *Aches contract and starve your supple joints*, *TIMON OF ATHENS*, i. 1. 257; *Their fears of hostile strokes, their aches, losses*, *TIMON OF ATHENS*, v. 1. 197. In the above lines *aches* is a dissyllable, according to the usage of the poets of Shakespeare's days and of those of a much later

period (Boswell adduces an instance of this pronunciation from Swift ; and here is one from Blackmore, —

“Cripples, with *aches* and with age opprest,  
Crawl on their crutches to the grave for rest.”

*Eliza*, 1705, Book ix. p. 249).

**Achilles’ spear**, *Is able with the change to kill and cure*, —  
*Like to*, 2 HENRY VI., v. 1. 100. Telephus having been wounded by Achilles, could be cured only by the rust scraped from the spear which had caused the wound : the particulars of his story (related with some variations) may be found in the mythological writers.

“Così od’ io che soleva la lancia  
D’ Achille, e del suo padre, esser cagione  
Prima di trista, e poi di buona mancia.”

Dante, *Inferno*, C. xxxi. 4.

“And fell in speche of Telephus the king,  
And of Achilles for his queinte spere,  
For he coude with it bothe hele and dere,” etc.

Chaucer, *The Squieres Tale*, v. 10552, ed. Tyrwhitt.

Tasso has

“Ahi crudo Amor! ch’ egualmente n’ ancide  
L’ assenzio e ’l mel che tu fra noi dispensi;  
E d’ ogni tempo egualmente mortali  
Vengon da te le medicine e i mali.” *Gerus.*, C. iv. 92;

which Fairfax chooses to render thus,

“Cupids deepe riuers haue their shallow fordes;  
His griefes bring ioyes, his losses recompences;  
He breeds the sore, and cures vs of the paine:  
*Achilles’ lance that wounds and heales againe.*”)

**acknown on ’t** — *Be not*, Do not you confess to any knowledge of the matter, be not acquainted with it, OTHELLO, iii. 3. 323.

**aconitum**, aconite, monkshood or wolf’s-bane, 2 HENRY IV., iv. 4. 48.

**acquittance**, to acquit : *Your mere enforcement shall acquittance me*, RICHARD III., iii. 7. 233.

**across** — *Good faith.* See *break cross*.

**action-taking** . . . *rogue*, "A fellow who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage" (MASON), *KING LEAR*, ii. 2. 16.

**acture**, explained by Malone as "synonymous with *action*,"  
A *LOVER'S COMPLAINT*, 185.

**Adam** — *And called*, *MUCH ADO ABOUT NOTHING*, i. 1. 224.

An allusion to one of the three noted outlaws, famous for their skill in archery, who figure in the spirited and picturesque ballad entitled *Adam Bel, Clym of the Cloughe, and Wyllyam of Cloudele*. See in Ritson's *Anc. Pop. Poetry*, and in Percy's *Rel. of A. E. Poetry*, vol. i. p. 154, ed. 1794.

**Adam Cupid**, *ROMEO AND JULIET*, ii. 1. 13. *Adam* refers to Adam Bell, a celebrated archer of Shakespeare's time.

**Adam was a gardener**, 2 *HENRY VI.*, iv. 2. 129. An allusion most probably to the old rhyme, "When Adam delv'd, and Eve span," etc.

**adamant**, the magnet, the loadstone: *hard-hearted adamant*,  
A *MIDSUMMER-NIGHT'S DREAM*, ii. 1. 195; *as iron to adamant*,  
*TROILUS AND CRESSIDA*, iii. 2. 175.

**addiction**, inclination: *to what sport and revels his addiction leads him*, *OTHELLO*, ii. 2. 5.

**addiction**, the being addicted or given to: *Since his addiction was to courses vain*, *HENRY V.*, i. 1. 54.

**addition**, title, mark of distinction: *Bull-bearing Milo his addition yield*, *TROILUS AND CRESSIDA*, ii. 3. 241; *his addition shall be humble*, *TROILUS AND CRESSIDA*, iii. 2. 91; *A great addition earned in thy death*, *TROILUS AND CRESSIDA*, iv. 5. 141; *Bear The addition nobly ever*, *CORIOLANUS*, i. 9. 66; *In which addition, hail*, *MACBETH*, i. 3. 106; *whereby he does receive Particular addition*, *MACBETH*, iii. 1. 99; *with swinish phrase Soil our addition* ("disparage us by using, as characteristic of us, terms that imply or impute swinish properties, that fix a swinish addition or title to

our names," CALDECOTT), HAMLET, i. 4. 20; *the least syllable of thy addition*, KING LEAR, ii. 2. 22; *no addition, nor my wish*, OTHELLO, iii. 4. 195; *the addition Whose want even kills me*, OTHELLO, iv. 1. 104; *they are devils' additions*, THE MERRY WIVES OF WINDSOR, ii. 2. 266; *Where great additions swell 's*, ALL 'S WELL THAT ENDS WELL, ii. 3. 125; *hath robbed many beasts of their particular additions* ("their peculiar and characteristic qualities or denominations," MALONE), TROILUS AND CRESSIDA, i. 2. 20; *all the additions to a king*, KING LEAR, i. 1. 135.

**addition**, exaggeration: *Truly to speak, and with no addition*, HAMLET, iv. 4. 17.

**address**, to prepare, to make ready: *address me to my appointment*, THE MERRY WIVES OF WINDSOR, iii. 5. 118; *he does address himself unto*, ALL 'S WELL THAT ENDS WELL, iii. 6. 87; *Address yourself to entertain them*, THE WINTER'S TALE, iv. 4. 53; *Address thee instantly*, 2 HENRY VI., v. 2. 27; *Let us address to tend on Hector's heels*, TROILUS AND CRESSIDA, iv. 4. 145; *address Itself to motion*, HAMLET, i. 2. 216; *Were all address'd to meet you*, LOVE'S LABOUR'S LOST, ii. 1. 83; *the Prologue is address'd*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 106; *have I address'd me*, THE MERCHANT OF VENICE, ii. 9. 19; *Address'd a mighty power*, AS YOU LIKE IT, v. 4. 150; *Our navy is address'd*, 2 HENRY IV., iv. 4. 5; *for the march are we address'd*, HENRY V., iii. 3. 58; *He is address'd*, JULIUS CÆSAR, iii. 1. 29; *address'd them Again to sleep*, MACBETH, ii. 2. 24; *Even in your armours, as you are address'd*, PERICLES, ii. 3. 95; *address'd to answer his desire*, THE RAPE OF LUCRECE, 1606.

**admiral**, the chief ship of a fleet (if not that which carried the admiral): *thou art our admiral*, 1 HENRY IV., iii. 3. 25; *The Antoniad, the Egyptian admiral*, ANTONY AND CLEOPATRA, iii. 10. 2.

**admittance**, fashion: *of great admittance* (admitted into the

best company, — of high fashion), *THE MERRY WIVES OF WINDSOR*, ii. 2. 204; *of Venetian admittance*, *THE MERRY WIVES OF WINDSOR*, iii. 3. 49.

*Adonis' gardens That one day bloom'd and fruitful were the next*, 1 *HENRY VI.*, i. 6. 6. "The proverb alluded to seems always to have been used in a bad sense, for things which make a fair show for a few days, and then wither away; but the [unknown] author of this play, desirous of making a show of his learning, without considering its propriety, has made the Dauphin apply it as an encomium. There is a very good account of it in Erasmus's *Adagia*" (BLAKEWAY).

*advance this jewel*, "prefer it, raise it to honour by wearing it" (JOHNSON), *TIMON OF ATHENS*, i. 2. 166.

*advancement* — *His own disorders Deserved much less*, *KING LEAR*, ii. 4. 199. "Certainly means, that Kent's disorders had entitled him even to a post of less honour than the stocks" (STEEVENS).

*adversaries do in law* — *As*, *THE TAMING OF THE SHREW*, i. 2. 274. Here by *adversaries* we are to understand the counsel of adversaries.

*adversity!* — *Well said*, *TROILUS AND CRESSIDA*, v. 1. 12. Here *adversity* signifies contrariety.

*advertise* — *To one that can my part in him*, "To one who is himself already sufficiently conversant with the nature and duties of my office" (MALONE), *MEASURE FOR MEASURE*, i. 1. 42.

*advertisement*, admonition, moral instruction: *My griefs cry louder than advertisement*, *MUCH ADO ABOUT NOTHING*, v. 1. 32.

*advertising and holy to your business*, "attentive and faithful to," etc. (JOHNSON), *MEASURE FOR MEASURE*, v. 1. 381.

*advice*, consideration: *with more advice*, . . . *without advice*, *THE TWO GENTLEMEN OF VERONA*, ii. 4. 203; *after more*



*advise*, MEASURE FOR MEASURE, v. 1. 462; *upon more advice*, THE MERCHANT OF VENICE, iv. 2. 6; *upon advice*, THE TAMING OF THE SHREW, i. 1. 114; TITUS ANDRONICUS, i. 1. 379; *lack advice*, ALL 'S WELL THAT ENDS WELL, iii. 4. 19; *upon good advice*, RICHARD II., i. 3. 233; *on our* (his, Cambridge) *more advice*, HENRY V., ii. 2. 43; *with advice and silent secrecy*, 2 HENRY VI., ii. 2. 68; *Out of your best advice*, CYMBELINE, i. 1. 156.

*advise*, equivalent to *persuade*: *Signior Leonato, let the friar advise you*, MUCH ADO ABOUT NOTHING, iv. 1. 244.

*advise*, followed by *you*, *thee*, etc., to consider: *Advise you what you say*, TWELFTH NIGHT, iv. 2. 91; *bid thy master well advise himself*, HENRY V., iii. 6. 154; *Advise thee, Aaron, what is to be done*, TITUS ANDRONICUS, iv. 2. 129; *Advise yourself*, KING LEAR, ii. 1. 27.

*advised*, deliberate: *advised watch*, THE MERCHANT OF VENICE, i. 1. 142; *advised respect*, KING JOHN, iv. 2. 214; *advised purpose*, RICHARD II., i. 3. 188.

*advised*, aware, cautious, circumspect, considerate: *mad or well-advised* (in possession of reflection and reason), THE COMEDY OF ERRORS, ii. 2. 212; *I am advised what I say* ("I am not going to speak precipitately or rashly, but on reflection and consideration," STEEVENS), THE COMEDY OF ERRORS, v. 1. 214; *And were you well advised* ("acting with sufficient deliberation," STEEVENS)? LOVE'S LABOUR'S LOST, v. 2. 434; *therefore be advised*, THE MERCHANT OF VENICE, ii. 1. 42; *Be well advised*, KING JOHN, iii. 1. 5; *You were advised his flesh was capable*, etc., 2 HENRY IV., i. 1. 172; *The advised head*, HENRY V., i. 2. 179; *Are ye advised?* 2 HENRY VI., ii. 1. 47; *bid me be advised how I tread*, 2 HENRY VI., ii. 4. 36; *livery of advised age*, 2 HENRY VI., v. 2. 47; *being well advised*, RICHARD III., i. 3. 318; *bade me be advised*, RICHARD III., ii. 1. 107; *any well-advised friend*, RICHARD III., iv. 4. 517; *general*,



*be advised*, OTHELLO, i. 2. 55; *O, be advised*, VENUS AND ADONIS, 615.

**advisedly**, deliberately, THE MERCHANT OF VENICE, v. 1. 253; 1 HENRY IV., v. 1. 114; THE RAPE OF LUCRECE, 1527, 1816.

**aery**, the nest, also the young brood in the nest, of an eagle, hawk, or other bird of prey, KING JOHN, v. 2. 149; RICHARD III., i. 3. 264.

**aery** (eyrie, *Cambridge*) of children, little eyases, that cry out on the top of question — *An*, HAMLET, ii. 2. 335. "Shakespeare here alludes to the encouragement at that time given to some 'eyry' or nest of children, or 'eyases' (young hawks) [see *eyases*], who spoke in a high tone of voice. There were several companies of young performers about this date engaged in acting, but chiefly the Children of Paul's and the Children of the Revels, who, it seems, were highly applauded, to the injury of the companies of adult performers. From an early date the choir-boys of St. Paul's, Westminster, Windsor, and the Chapel Royal, had been occasionally so employed, and performed at Court" (COLLIER).

**Æsop fable**, etc. — *Let*, 3 HENRY VI., v. 5. 25. "The Prince calls Richard, for his crookedness, Æsop," etc. (JOHNSON).

**affect**, to love ("To affect [love], *Diligo*." Coles's *Latin and English Dictionary*): a lady . . . Whom I affect, THE TWO GENTLEMEN OF VERONA, iii. 1. 82; *Dost thou affect her?* MUCH ADO ABOUT NOTHING, i. 1. 258; *I do affect the very ground*, LOVE'S LABOUR'S LOST, i. 2. 158; *If you affect him*, THE TAMING OF THE SHREW, ii. 1. 14; *she did affect me*, TWELFTH NIGHT, ii. 5. 22; *Sir John affects thy wife*, THE MERRY WIVES OF WINDSOR, ii. 1. 99; *since he affects her most*, 1 HENRY VI., v. 5. 59; *And may, for aught thou know'st, affected be*, TITUS ANDRONICUS, ii. 1. 28.

**affect** *the letter*, affect, practise alliteration, LOVE'S LABOUR'S LOST, iv. 2. 52.

**affection**, imagination, or "the disposition of the mind when strongly *affected* or possessed by a particular idea" (MALONE): *Affection! thy intention stabs the centre*, THE WINTER'S TALE, i. 2. 138.

**affection**, sympathy: *affection*, Master (Mistress, Cambridge) *of passion*, THE MERCHANT OF VENICE, iv. 1. 50.

**affection**, affectation: *witty without affection*, LOVE'S LABOUR'S LOST, v. 1. 4; *indict (convict) the author of affection*, HAMLET, ii. 2. 437.

**affectioned**, affected, TWELFTH NIGHT, ii. 3. 138.

**affects**, affections: *shifts to strange affects*, MEASURE FOR MEASURE, iii. 1. 24; *every man with his affects is born*, LOVE'S LABOUR'S LOST, i. 1. 149; *to banish their affects with him*, RICHARD II., i. 4. 30; *the young affects In me defunct*, OTHELLO, i. 3. 263.

**affeer'd** (a law-term), confirmed, established, MACBETH, iv. 3. 34.

**affined**, joined by affinity, TROILUS AND CRESSIDA, i. 3. 25; *Whether I in any just term am affined To love the Moor* ("Do I stand within any such terms of propinquity or relation to the Moor, as that it is my duty to love him?" JOHNSON), OTHELLO, i. 1. 39; *If partially affined, or leagued in office* (Here *affined* "means 'related by nearness of office,'" STEEVENS), OTHELLO, ii. 3. 210.

**affront**, a meeting face to face, a hostile encounter: *That gave the affront with them*, CYMBELINE, v. 3. 87.

**affront**, to meet, to encounter: *Affront his eye*, THE WINTER'S TALE, v. 1. 75; *Affront Ophelia*, HAMLET, iii. 1. 31; *Your preparation can affront no less Than what you hear of* ("Your forces are able to face such an army as we hear the enemy will bring against us," JOHNSON), CYMBELINE, iv. 3. 29; *That my integrity and truth to you Might be*

*affronted with the match and weight Of such a winnowed purity in love* ("I wish my integrity might be met and matched with such equality and force of pure unmingled love," JOHNSON), *TROILUS AND CRESSIDA*, iii. 2. 162.

**affy**, to betroth : *For daring to affy a mighty lord*, 2 HENRY VI., iv. 1. 80 ; *We be affied*, *THE TAMING OF THE SHREW*, iv. 4. 49.

**affy**, to trust, to confide : *so I do affy In thy uprightness*, *TITUS ANDRONICUS*, i. 1. 47.

**afore me**, equivalent to *God afore me*, *PERICLES*, ii. 1. 80.

**agate very vilely cut** — *If low, an*, *MUCH ADO ABOUT NOTHING*, iii. 1. 65 ; *I was never manned with an agate* ("had an agate for my man," JOHNSON ; was waited on by an agate) *till now*, 2 HENRY IV., i. 2. 16. Allusions to the small figures cut in agate for rings, for ornaments to be worn in the hat, etc.

**agazed**, struck with amazement, aghast, 1 HENRY VI., i. 1. 126.

**age with this indignity** — *Nor wrong mine*, *TITUS ANDRONICUS*, i. 1. 8. Here *age* means "my seniority in point of age. Tamora, in a subsequent passage [*TITUS ANDRONICUS*, i. 1. 332], speaks of him as a very young man" (BOSWELL).

**Agenor** — *The daughter of*, *THE TAMING OF THE SHREW*, i. 1. 163. "Europa, for whose sake Jupiter transformed himself into a bull" (STEEVENS).

**aggravate his style**, add to his titles, *THE MERRY WIVES OF WINDSOR*, ii. 2. 253.

**aglet-baby** — *An*, *THE TAMING OF THE SHREW*, i. 2. 77. "A small image or head cut on the tag of a point or lace. That such figures were sometimes appended to them, Dr. Warburton has proved by a passage in Mezeray, the French historian : — 'portant meme sur les aiguillettes [points] des petites tetes de mort'" (MALONE). See the next article.

aglets, *THE TWO NOBLE KINSMEN*, iii. 4. 2. "Were worn," says Sir F. Madden, "by both sexes; by the men chiefly as tags to their laces or points (*aiguillettes*), which were made either square or pointed, plain or in the form of acorns, or with small heads cut at the end, or topped with a diamond or ruby. . . . They were worn also by ladies, as pendants or ornaments in their head-dress. . . . Junius is therefore evidently mistaken in explaining aglet by *spangle*, into which error Archdeacon Nares has also partly fallen." Note on *Privy Purse Expenses of the Princess Mary*, p. 205; but Coles gives both "An Aglet (tag of a point), *Æramentum ligulæ*," and "An Aglet (a little plate of metal), *Bractea*, *Bracteola*." (Spenser, describing Belphœbe, tells us that she

"was yclad, for heat of scorching aire,  
All in a silken camus lilly whight,  
Purfl'd upon with many a folded plight,  
Which all above besprinkled was throughout  
With golden *aygulets*, that glistred bright,  
Like twinckling starres."

*Faerie Queene*, B. ii. C. iii. st. 26.)

agnize, to acknowledge, to avow, *OTHELLO*, i. 3. 231.

agood, in good earnest, heartily, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 161.

a-hold, *a-hold* — *Lay her*, *THE TEMPEST*, i. 1. 46. *To lay a ship a-hold* is explained, to bring her to lie as near the wind as possible, — to make her *hold* to the wind, and keep clear of land. (While this sheet was passing through the press, I received a note from Mr. Bolton Corney in which he says that in the present passage *a-hold* ought to be "a-hull," and quotes from Smith's *Sea-Grammar*, 1627, p. 40, "If the storm grow so great that she [the ship] cannot bear it, then hull; which is to bear no sail;" but qy.?)

aim, guess, conjecture: *my jealous aim*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 28; *What you would work me to*,

*I have some aim*, JULIUS CÆSAR, i. 2. 163; *where the aim reports*, OTHELLO, i. 3. 6.

**aim**, to guess, to conjecture: *they aim at it*, HAMLET, iv. 5. 9; *my discovery be not aimed at*, THE TWO GENTLEMEN OF VERONA, iii. 1. 45; *I aim'd so near*, ROMEO AND JULIET, i. 1. 203.

**aim**, to aim at: *I aim* (aim, Cambridge) *thee*, THE COMEDY OF ERRORS, iii. 2. 66 (so Milton, "missing what I aim'd," *Paradise Regained*, B. iv. 208).

**aim** — *Cry*, an expression borrowed from archery: *All my neighbours shall cry aim*, THE MERRY WIVES OF WINDSOR, iii. 2. 37; *to cry aim To these ill-tuned repetitions*, KING JOHN, ii. 1. 196; *Cried I aim?* THE MERRY WIVES OF WINDSOR, ii. 3. 81. "To cry aim! . . . was to encourage, to give aim was to direct; and in these distinct and appropriate senses the words perpetually occur. There was no such officer as *aim-cryer* . . . the business of encouragement being abandoned to such of the spectators as chose to interfere; to that of *direction*, indeed, there was a special person appointed. Those who *cried aim!* stood by the archers; he who *gave it*, was stationed near the butts, and pointed out, after every discharge, how wide, or how short, the arrow fell of the mark." Gifford's note on Massinger's *Works*, vol. ii. p. 28, ed. 1813.

**aim** — *Give*, an expression borrowed from archery; see the preceding article: *gentle people, give me aim awhile*, TITUS ANDRONICUS, v. 3. 149 (see note); *Behold her that gave aim to all thy oaths*, THE TWO GENTLEMEN OF VERONA, v. 4. 101.

**airy** *devil hovers in the sky* — *Some*, KING JOHN, iii. 2. 2. Here, in defence of the epithet *airy*, the commentators cite from Burton's *Anatomy of Melancholy*, "Aerial spirits or devils are such as keep quarter most part in the aire, cause many tempests, thunder and lightnings, tear oakes, fire steeples, houses, strike men and beasts, make it rain

stones," etc. Part i., sect. 2, p. 46, ed. 1660; and from Nash's *Pierce Pennilesse his Supplication to the Diuell*, "The spirits of the aire wil mix themselues with thunder and lightning, and so infect the clime where they raise any tempest, that suddenly great mortalitie shall ensue of the inhabitants," etc. Sig. H 3, ed. 1595. but see note.

**Ajax is half made of Hector's blood** — *This*, *TROILUS AND CRESSIDA*, iv. 5. 83. "Ajax and Hector were cousin-germans" (MALONE). See *mongrel beef-witted*, etc.

**Ajax is their fool**, *KING LEAR*, ii. 2. 120; "that is, a fool to them. These rogues and cowards talk in such a boasting strain, that if we were to credit their account of themselves, Ajax would appear a person of no prowess when compared with them" (MALONE).

**Ajax That slew himself**, etc. — *The Greeks upon advice did bury*, *TITUS ANDRONICUS*, i. 1. 379. "This passage alone would sufficiently convince me that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the *Ajax* of Sophocles, of which no translation was extant in the time of Shakespeare. In that piece Agamemnon consents at last to allow Ajax the rites of sepulture, and Ulysses is the pleader whose arguments prevail in favour of his remains" (STEEVENS).

**Ajax** — *Your lion, that holds his pole-axe sitting on a close-stool, will be given to*, *LOVE'S LABOUR'S LOST*, v. 2. 572. "This alludes to the arms given, in the old history of The Nine Worthies, to 'Alexander, the which did beare geules, a lion or seiante in a chayer, holding a battle-ax argent.' Leigh's *Accidence of Armory*, 1597, p. 23" (TOLLET). Here, of course, is a quibble, *Ajax* (*a jakes*).

**Al'ce**, a provincial abbreviation of *Alice*, *THE TAMING OF THE SHREW*, Induction, 2. 108 ("So 'Alice' is pronounced in many places of Beaumont and Fletcher's *Monsieur Thomas*, as is evident from the metre," WALKER).

**alder-liefest**, dearest of all, 2 HENRY VI., i. 1. 28 (" *Alder* is a corrupted, or at least modified, form of the original English genitive plural *aller* or *allre*; it is that strengthened by the interposition of a supporting *d* [a common expedient]," CRAIK; *liefest* is the superlative of *lief*, which means "dear." "The A. S. form for this would be *allra leofeste*." Latham's ed. of *Johnson's Dict.*).

**ale**, ale-house: *go to the ale with a Christian*, THE TWO GENTLEMEN OF VERONA, ii. 5. 49. (Here *ale* has been explained to mean the rural festival so named, though the words in the preceding speech of the present speaker, *go with me to the ale-house*, distinctly prove that explanation to be wrong.)

**Aleppo gone**, *master o' the Tiger — Her husband 's to*, MACBETH, i. 3. 7. Sir W. C. Trevelyan observed to Mr. Collier that "in Hakluyt's 'Voyages,' 1589 and 1599, are printed several letters and journals of a voyage to Aleppo in the ship Tiger of London: it took place in 1583."

**aleven** (a'leven, *Cambridge*), eleven, THE MERCHANT OF VENICE, ii. 2. 148.

("The Lorde hath suffered vs full longe,  
And spared hath his rodde, —  
What peace hath bene vs now among  
*Aleuen* yeares, praysed be God!")

*A new Ballad, intituled Agaynst Rebellions and false rumours, —  
Seventy-nine Black-letter Ballads, etc., 1867, p. 242.)*

**a-life** (o' life, *Cambridge*), as my life, excessively, THE WINTER'S TALE, iv. 4. 255.

**alive** — *Well, to our work*, JULIUS CÆSAR, iv. 3. 194. "This must mean, apparently, let us proceed to our living business, to that which concerns the living, not the dead" (CRAIK); the context proves that it can have no other meaning.

**all**, applied to two persons: *good morrow to you all, my lords*, 2 HENRY IV., iii. 1. 35; *as all you know*, 2 HENRY VI., ii. 2. 26.



- all** *amort*, dejected, dispirited (Fr. *à la mort*), THE TAMING OF THE SHREW, iv. 3. 36 ; 1 HENRY VI., iii. 2. 124.
- all at once** — *And*, A trite phrase, meaning “all in a breath.” AS YOU LIKE IT, iii. 5. 36 ; HENRY V., i. 1. 36 ; 3 HENRY VI., iv. 8. 31.
- all hid**, *all hid*, *an old infant play*, LOVE’S LABOUR’S LOST, iv. 3. 74. I think it plain that Biron means the game well known as *hide-and-seek*, though the following article in Cotgrave’s *Fr. and Engl. Dict.* has been adduced to show that he possibly means *blind-man’s-buff*: “Clignemasset. *The childish play called Hodman blind* [that is, blind-man’s-buff], *Harrie-racket, or are you all hid.*”
- all to**, all good wishes to: *All to you*, TIMON OF ATHENS, i. 2. 280 ; *And all to all*, MACBETH, iii. 4. 92.
- all to-naught**, *all-to-topple*. See *to*.
- All-hallown summer**, 1 HENRY IV., i. 2. 152. “That is, late summer ; *All-hallows* meaning *All-Saints*, which festival is the first of November.” Nares’s *Gloss*. “Shakespeare’s allusion is designed to ridicule an old man with youthful passions” (STEEVENS).
- alliance** ! — *Good Lord, for*, “Good Lord, how many alliances are forming ! Every one is likely to be married but me” (BOSWELL), MUCH ADO ABOUT NOTHING, ii. 1. 286.
- allicholy**, a blunder of Mrs. Quickly for *melancholy*, THE MERRY WIVES OF WINDSOR, i. 4. 138.
- alligant**, a blunder of Mrs. Quickly for *elegant*, THE MERRY WIVES OF WINDSOR, ii. 2. 61.
- all-obeying breath** — *His*, His “breath which all obey ; *obeying for obeyed*” (MALONE), ANTONY AND CLEOPATRA, iii. 13. 77.
- allow**, to approve : *That will allow me very worth his service*, TWELFTH NIGHT, i. 2. 59 ; *Of this allow*, THE WINTER’S TALE, iv. 1. 29 ; *I for aye allow*, RICHARD II., v. 2. 40 ; *do allow them well*, 2 HENRY IV., iv. 2. 54 ; *allow us as we*

- prove*, *TROILUS AND CRESSIDA*, iii. 2. 88 ; *if your sweet sway Allow obedience*, *KING LEAR*, ii. 4. 190 ; *did his words allow*, *THE RAPE OF LUCRECE*, 1845 ; *my good allow*, *SONNETS*, cxii. 4 ; *generally allowed*, *THE MERRY WIVES OF WINDSOR*, ii. 2. 205 ; *Not ours, or not allow'd*, *HENRY VIII.*, i. 2. 83 ; *her allowing husband*, *THE WINTER'S TALE*, i. 2. 185.
- allow**, to license, to privilege : *go, you are allow'd* (you are "a privileged scoffer," JOHNSON ; "you are a licensed fool, a common jester," WARBURTON), *LOVE'S LABOUR'S LOST*, v. 2. 478 ; *there is no slander in an allowed fool*, *TWELFTH NIGHT*, i. 5. 88 ; *Allow'd* ("confirmed," SINGER) *with absolute power*, *TIMON OF ATHENS*, v. 1. 160.
- allow the wind**, "stand to the leeward of me" (STEEVENS), *ALL'S WELL THAT ENDS WELL*, v. 2. 8.
- allowance**, approbation : *Give him allowance as the worthier* (for the better man, Cambridge) *man*, *TROILUS AND CRESSIDA*, i. 3. 377 ; *A stirring dwarf we do allowance give*, *TROILUS AND CRESSIDA*, ii. 3. 133 ; *the censure of the which one must in your allowance o'erweigh*, etc., *HAMLET*, iii. 2. 27 ; *put it on By your allowance*, *KING LEAR*, i. 4. 207 ; *If this be known to you, and your allowance* ("done with your approbation," MALONE), *OTHELLO*, i. 1. 128.
- allowance** — *Of very expert and approved*, *OTHELLO*, ii. 1. 49. "Expert and approved allowance is put for allowed and approved expertness" (STEEVENS).
- all-thing**, every way : *And all-thing unbecoming*, *MACBETH*, iii. 1. 13.
- alms-drink** — *They have made him drink*, *ANTONY AND CLEOPATRA*, ii. 7. 5. "A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him" (WARBURTON).
- along by him** — *Go, Go along* "by his house, make that your way home" (MALONE), *JULIUS CÆSAR*, ii. 1. 218 ; *The enemy, marching along by them*, "through the country of

the people between this and Philippi" (CRAIK), JULIUS CÆSAR, iv. 3. 205.

**Althæa dreamed**, etc., 2 HENRY IV., ii. 2. 85. "Shakespeare has confounded Althæa's firebrand with Hecuba's. The firebrand of Althæa was real; but Hecuba, when she was big with Paris, dreamed that she was delivered of a firebrand that consumed the kingdom" (JOHNSON). But Mr. Knight suggests that here "the page may be attempting a joke out of his *half-knowledge*" (a joke!); and a more recent commentator very gravely tells us, "It is not Shakespeare, but (most appropriately and characteristically, — a boy who has picked up a smattering of knowledge) the page, who trips," etc.

**Althæa burn'd Unto the prince's heart of Calydon** — *As did the fatal brand*, 2 HENRY VI., i. 1. 229. *The prince of Calydon* is Meleager. "According to the fable, Meleager's life was to continue only so long as a certain firebrand should last. His mother Althæa having thrown it into the fire, he expired in great torments" (MALONE).

**Amaimon**, THE MERRY WIVES OF WINDSOR, ii. 2. 261; (Amamon, *Cambridge*), 1 HENRY IV., ii. 4. 327. The name of a demon. "Randle Holme, in his *Academy of Armory and Blazon*, B. ii. ch. 1, informs us that '*Amaymon* is the chief whose dominion is on the north part of the infernal gulph'" (STEEVENS). "*Amaimon*, King of the East, was one of the *principal devils* who might be bound or restrained from doing hurt from the third hour till noon, and from the ninth hour till evening. See Scot's *Discovery of Witchcraft*, B. xv. ch. 3 [p. 393, ed. 1584]" (DOUCE).

**amaze**, to confound, to perplex: *You do amaze her*, THE MERRY WIVES OF WINDSOR, v. 5. 207; *You amaze me, ladies*, AS YOU LIKE IT, i. 2. 97; *Lest your retirement do amaze your friends*, 1 HENRY IV., v. 4. 6; *It would amaze the proudest of you all*, 1 HENRY VI., iv. 7. 84; *I am amazed, and know not what to say*, A MIDSUMMER-NIGHT'S

DREAM, iii. 2. 344; *I was amazed Under the tide*, KING JOHN, iv. 2. 137; *I am amazed, methinks*, KING JOHN, iv. 3. 140; *thou art amazed*, RICHARD II., v. 2. 85; *Stand not amazed*, ROMEO AND JULIET, iii. 1. 131; *I am amazed with matter* (variety of business), CYMBELINE, iv. 3. 28; *amazing thunder*, RICHARD II., i. 3. 81.

**Amen!** — *Come*, THE TEMPEST, ii. 2. 87. "Compare Captain Smith's *Accidence, or the Path-way to Experience*, 4to, Lond. 1626, p. 30, 'Who saies *Amen*, one and all, for a dram of the bottle'" (HALLIWELL).

**amesace**, both aces, — the lowest throw upon the dice, ALL 'S WELL THAT ENDS WELL, ii. 3. 77.

**amiable siege** — *An*, "A siege of love" (MALONE), THE MERRY WIVES OF WINDSOR, ii. 2. 211.

**amiss**, misfortune, "evil impending or catastrophe" (CALDECOTT): *prologue to some great amiss*, HAMLET, iv. 5. 18.

**amiss**, fault: *salving thy amiss*, SONNETS, xxxv. 7; *urge not my amiss*, SONNETS, cli. 3.

**amort**. See *all amort*.

**anatomy**, a skeleton: *A mere anatomy*, THE COMEDY OF ERRORS, v. 1. 238; *that fell anatomy*, KING JOHN, iii. 4. 40; *This anatomy*, THE TWO NOBLE KINSMEN, v. 1. 115.

**anatomy**, a body: *I'll eat the rest of the anatomy*, TWELFTH NIGHT, iii. 2. 59; *In what vile part of this anatomy*, ROMEO AND JULIET, iii. 3. 106.

**anchor**, an anchorite, HAMLET, iii. 2. 214.

**ancient**, a standard-bearer, an ensign-bearer (now called an ensign): *Ancient Pistol*, 2 HENRY IV., ii. 4. 65, 105; HENRY V., ii. 1. 3, 26; *good ancient*, 2 HENRY IV., ii. 4. 142; OTHELLO, ii. 1. 96; *his Moorship's ancient*, OTHELLO, i. 1. 33; *Ancient, conduct them*, OTHELLO, i. 3. 121; *to be saved before the ancient*, OTHELLO, ii. 3. 102; *Othello's ancient*, OTHELLO, v. 1. 51; *consists of ancients*, 1 HENRY IV., iv. 2. 23.

**ancient**, a standard : *an old faced ancient* ("an old standard mended with a different colour," STEEVENS), 1 HENRY IV., iv. 2. 30 ; and see *face*.

**and**, used redundantly, as it occasionally is in old ballads : *When that I was and a little tiny boy*, TWELFTH NIGHT, v. 1. 375 ; *He that has and a little tiny wit*, KING LEAR, iii. 2. 74.

**andirons**, CYMBELINE, ii. 4. 88. "The andirons were the ornamental irons on each side of the hearth in old houses, which were accompanied with small rests for the end of the logs. The latter [rests] were sometimes called *dogs*, but the term *andirons* frequently included both," etc. (HALLIWELL).

**Andren**, HENRY VIII., i. 1. 7. Changed to "*Arde*" in the second folio ; but Shakespeare gave the word as he found it in Holinshed.

**Andrew** — *My wealthy*, THE MERCHANT OF VENICE, i. 1. 27, the name of a ship. The conjecture that it was derived from the naval hero *Andrea* Doria is not a probable one.

**angel** — *An ancient*, "a good old soul," THE TAMING OF THE SHREW, iv. 2. 61. See note.

**angel of the air**, bird of the air, THE TWO NOBLE KINSMEN, i. 1. 16 (*Angel* in this sense is a Grecism, — *ἄγγελος*, that is, *messenger*, being applied to birds of augury. Our early writers frequently use the word as equivalent to "bird ;" so in Massinger and Dekker's *Virgin-Martyr* the Roman eagle is called "the Roman *angel*," Massinger's *Works*, vol. i. p. 36, ed. Gifford, 1813).

**angel**, a gold coin, which at its highest value was worth ten shillings : *not I for an angel*, MUCH ADO ABOUT NOTHING, ii. 3. 30 ; *This bottle makes an angel*, 1 HENRY IV., iv. 2. 6 ; *your ill angel is light* ("The Lord Chief Justice calls Falstaff the Prince's *ill angel* or genius ; which Falstaff turns off by saying, an *ill angel* [meaning the coin called an *angel*] is *light*," THEOBALD), 2 HENRY IV., i. 2. 156 ; *he hath a legion of angels* (with a quibble), THE MERRY WIVES

OF WINDSOR, i. 3. 50 ; *twenty angels*, THE MERRY WIVES OF WINDSOR, ii. 2. 65 ; *the angels that you sent for*, THE COMEDY OF ERRORS, iv. 3. 36 ; *his fair angels*, KING JOHN, ii. 1. 590 ; *imprisoned angels*, KING JOHN, iii. 3. 8 ; and see *stamp about their necks*, etc.

**angels' faces** — *Ye 've*, HENRY VIII., iii. 1. 145. An allusion to the saying attributed to St. Augustine, "Non Angli, sed Angeli."

**angle**, a corner : *In an odd angle of the isle*, THE TEMPEST, i. 2. 223.

**a-night**, in the night, by night, AS YOU LIKE IT, ii. 4. 45.

**anon**, *anon*, equivalent to the modern "coming," 1 HENRY IV., ii. 1. 4 ; ii. 4. 35 ; 2 HENRY IV., ii. 4. 272, etc.

**answer in the effect of your reputation**, "answer in a manner suitable to your character" (JOHNSON), 2 HENRY IV., ii. 1. 126.

**answer must be made** — *My*, "I shall be called to account, and must answer as for seditious words" (JOHNSON), JULIUS CÆSAR, i. 3. 114.

**answer**, retaliation : *whose answer would be death*, CYMBELINE, iv. 4. 13 ; *great the answer be Britons must take*, CYMBELINE, v. 3. 79.

**Antenor**, TROILUS AND CRESSIDA, i. 2. 183 ; iii. 1. 128 ; iii. 3. 18, etc. "Very few particulars respecting this Trojan are preserved by Homer. But, as Professor Heyne, in his Seventh Excursus to the *First Æneid*, observes : 'Fuit Antenor inter eos, in quorum rebus ornandis ii maxime scriptores laborarunt, qui narrationes Homericas novis commentis de suo onerarunt ; non aliter ac si delectatio a mere fabulosis et temere effusis figmentis proficisceretur'" (STEEVENS).

**Anthropophaginian**, a cannibal, THE MERRY WIVES OF WINDSOR, iv. 5. 8.

**Antoniad** — *The*, the name of Cleopatra's ship, **ANTONY AND CLEOPATRA**, iii. 10. 2.

**antres**, caves, caverns, **OTHELLO**, i. 3. 140.

**ape** — *The famous*. See *unpeg the basket*, etc.

**ape**, *in the corner of his jaw*, etc. — *Like an*, **HAMLET**, iv. 2. 17. See note.

**apoplex**, apoplexy, **2 HENRY IV.**, iv. 4. 130.

**appaid**, satisfied, contented, **THE RAPE OF LUCRECE**, 914.

**apparent**, heir-apparent, next claimant : *he 's Apparent to my heart*, **THE WINTER'S TALE**, i. 2. 177 ; *as apparent to the crown*, **3 HENRY VI.**, ii. 2. 64.

**apparent**, plain, evident : *apparent foul-play*, **KING JOHN**, iv. 2. 93 ; *apparent prodigies*, **JULIUS CESAR**, ii. 1. 198.

**apparition of an armed Head rises** — *An*, **MACBETH**, iv. 1. 68 ; *An apparition of a bloody Child rises*, **MACBETH**, iv. 1. 76 ; *An apparition of a Child crowned, with a tree in his hand, rises*, **MACBETH**, iv. 1. 86. "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down [each] a bough and bear it before them to Dunsinane" (UPTON, — whose explanation is at least very ingenious). I may add here a remark of the truly learned Lobeck : "*Mortuorum capita fatidica jam multo ante Bafometum et illud galeatum phantasma, quod in fabula Shakspeariana introducitur, memorat Phlegon, Mirab. iii. 50, etc.*" *Aglaophamus*, p. 236 (note).

**appeach**, to impeach, to accuse, to inform against, **RICHARD II.**, v. 2. 79, 102 ; *appeach'd*, **ALL 'S WELL THAT ENDS WELL**, i. 3. 182.

**appeal the duke**, **RICHARD II.**, i. 1. 9 ; *appeal each other of high treason*, **RICHARD II.**, i. 1. 27 ; *appeals me*, **RICHARD II.**,



i. 3. 21. "*Appeal*, v.a. This word appears to have been formerly used with much latitude; and sometimes in such a way that it is not easy to find out what those who used it precisely meant by it. But according to its most ancient signification, it implies a reference by name to a charge or accusation, and an offer, or challenge, to support such charge by the ordeal of single combat. And something of this, its primary sense, may still be descried in all its various applications. Thus, an *appeal* from one person to another, to judge and decide; or from an inferior to a superior court, is to transfer the challenge from such as are deemed incompetent to accept it, to those who may be competent; and, as 'a summons to answer a charge,' it is nearly equivalent to an actual challenge. 'And likewise there were many Southland men that *appelled* others in Barrace to fight before the King to the dead, for certain crimes of lese majesty.' *Pitscottie*, p. 234. Here the word clearly means challenge; as in the preceding page the laird of Drumlanerick and the laird of Barrace are said to have provoked (which also means challenge[d]) others in Barrace to fight to death, '. . . but being *appealed* (challenged) by the Lord Clifford, an Englishman, to fight with him in singular combat.' *Hist. of Scotland*, f. 365.

' . . . hast thou sounded him,

If he *appeal* (charge or accuse, and challenge) the duke on ancient malice?' *Richard II.*, i. 1. 9.

' Against the Duke of Hereford that *appeals* me.'

*Richard II.*, i. 3. 21."

*Boucher's Glossary of Arch. and Prov. Words.*

**appellant**, challenger, *Richard II.*, i. 1. 34; i. 3. 4; i. 3. 52;

2 HENRY VI., ii. 3. 49, 57; *appellants*, RICHARD II., iv.

1. 104. See *appeal*, etc.

**apperil**, peril, TIMON OF ATHENS, i. 2. 32.

**apple-john**, a sort of apple, called in French *deux-années* or *deux-ans*, because it will keep two years, and considered to

be in perfection when shrivelled and withered, 1 HENRY IV., iii. 3. 4; 2 HENRY IV., ii. 4. 3; *apple-johns*, 2 HENRY IV., ii. 4. 2, 5. ("Apple-John, John-Apple. We retain the name, but whether we mean the same variety of fruit which was so called in Shakespeare's time, it is not possible to ascertain. Probably we do not. In 2 Henry IV. Prince Hal certainly meant a large round apple, apt to shrivel and wither by long keeping, like his fat companion. This is not particularly characteristic of our *John-apple*." Forby's *Vocab. of East Anglia*.)

**apply**, to apply oneself to, or, rather (see notes in the *Var. Shak.*), to ply: *Virtue and that part of philosophy Will I apply*, THE TAMING OF THE SHREW, i. 1. 19.

**appointed**, accoutred, equipped: *To have you royally appointed*, THE WINTER'S TALE, iv. 4. 584; *You! may be armed and appointed well*, TITUS ANDRONICUS, iv. 2. 16; *like knights appointed*, THE TWO NOBLE KINSMEN, iii. 6. 135; *With well-appointed powers*, 2 HENRY IV., i. 1. 190; *What well-appointed leader*, 2 HENRY IV., iv. i. 25; *The well-appointed king*, HENRY V., iii. Prologue, 4; *the Dauphin, well-appointed*, 1 HENRY VI., iv. 2. 21; *very well appointed*, 3 HENRY VI., ii. 1. 113.

**appointment**, accoutrement, equipment: *your best appointment make with speed*, MEASURE FOR MEASURE, iii. 1. 61; *in appointment fresh and fair*, TROILUS AND CRESSIDA, iv. 5. 1; *a pirate of very warlike appointment*, HAMLET, iv. 6. 14; *Men of great quality . . . By their appointment*, THE TWO NOBLE KINSMEN, i. 4. 15; *these hands Void of appointment*, THE TWO NOBLE KINSMEN, iii. 1. 40; *Our fair appointments*, RICHARD II., iii. 3. 53.

**apprehension**, faculty for sarcastic sayings, sarcasm: *how long have you professed apprehension?* MUCH ADO ABOUT NOTHING, iii. 4. 60; *To scourge you for this apprehension*, 1 HENRY VI., ii. 4. 102.

**apprehensive**, possessed of the power of apprehension or

intelligence : *whose apprehensive senses*, ALL 'S WELL THAT ENDS WELL, i. 2. 60 ; *makes it apprehensive, quick, forgetive*, 2 HENRY IV., iv. 3. 98 ; *men are flesh and blood, and apprehensive*, JULIUS CÆSAR, iii. 1. 67.

**approbation**, proof : *naught for approbation But only seeing*, THE WINTER'S TALE, ii. 1. 177 ; *drop their blood in approbation*, HENRY V., i. 2. 19 ; *on the approbation of what I have spoke*, CYMBELINE, i. 4. 119.

**approbation**, probation, novitiate : *receive (enter on) her approbation*, MEASURE FOR MEASURE, i. 2. 171.

**aproof**, approbation : *Either of condemnation or aproof*, MEASURE FOR MEASURE, ii. 4. 174.

**aproof**, proof : *in aproof lives not his epitaph As in your royal speech* ("The truth of his epitaph is in no way so fully proved as by your royal speech," MASON, — where others understand *proof* as equivalent to "approbation"), ALL 'S WELL THAT ENDS WELL, i. 2. 50 ; *of very valiant aproof*, ALL 'S WELL THAT ENDS WELL, ii. 5. 2 ; *as my farthest band Shall pass on thy aproof* ("As I will venture the greatest pledge of security on the trial of thy conduct," JOHNSON ; "such as I will pledge my utmost bond that thou wilt prove," Nares's Gloss. in "Band"), ANTONY AND CLEOPATRA, iii. 2. 27.

**approve**, to prove : *On whose eyes I might approve This flower's force*, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 68 ; *to approve Henry of Hereford . . . disloyal*, RICHARD II., i. 3. 112 ; *approve me, lord*, 1 HENRY IV., iv. 1. 9 ; *To approve my youth further*, 2 HENRY IV., i. 2. 179 ; *that my sword upon thee shall approve*, TITUS ANDRONICUS, ii. 1. 35 ; *does approve By his loved mansionry that, etc.*, MACBETH, i. 6. 4 ; *Thou dost approve thyself the very same*, CYMBELINE, iv. 2. 383 ; *'tis the curse in love, and still approved* (experienced), THE TWO GENTLEMEN OF VERONA, v. 4. 43 ; *of approved valour*, MUCH ADO ABOUT NOTHING, ii. 1. 343 ; *an approved wanton*, MUCH ADO ABOUT NOTHING, iv. i. 43 ;

*approved in the height a villain*, MUCH ADO ABOUT NOTHING, iv. 1. 299; *approved in practice culpable*, 2 HENRY VI., iii. 2. 22; *Approved warriors*, TITUS ANDRONICUS, v. 1. 1; *approved good masters*, OTHELLO, i. 3. 77; *approved* ("convicted by proof of having been engaged," JOHNSON) *in this offence*, OTHELLO, ii. 3. 203; *I have well approved* (experienced) *it*, OTHELLO, ii. 3. 302; *which well approves You 're great in fortune*, ALL 'S WELL THAT ENDS WELL, iii. 7. 13; *Approves her fit for none but for a king*, 1 HENRY VI., v. 5. 69; *which approves him an intelligent party*, KING LEAR, iii. 5. 10.

**approve**, to ratify, to confirm: *approve it with a text*, THE MERCHANT OF VENICE, iii. 2. 79; *to approve the fair conceit The king hath of you* ("to strengthen, by my commendation, the [good] opinion which the king has formed [of you]," JOHNSON), HENRY VIII., ii. 3. 74; *Your favour is well approved* (appeared, Cambridge) *by your tongue*, CORIOLANUS, iv. 3. 9; *He may approve* ("make good the testimony of," MALONE) *our eyes*, HAMLET, i. 1. 29; *approve the common saw* ("exemplify the common proverb," JOHNSON), KING LEAR, ii. 2. 155; *he approves the common liar* (fame), ANTONY AND CLEOPATRA, i. 1. 60.

**approve**, to recommend to approbation: *if you did, it would not much approve me* ("if you knew I was not ignorant, your esteem [judgment, CALDECOTT] would not much advance my reputation," JOHNSON), HAMLET, v. 2. 134.

**approvers** — *To their*, "To those who try them" (WARBURTON), CYMBELINE, ii. 4. 25.

**apricock**, an apricot (the tree), THE TWO NOBLE KINSMEN, ii. 2. 239; *apricocks* (the fruit), A MIDSUMMER-NIGHT'S DREAM, iii. 1. 152; RICHARD II., iii. 4. 29.

**aqua-vitæ**, a term for ardent spirits in general, THE MERRY WIVES OF WINDSOR, ii. 2. 271; THE COMEDY OF ERRORS, iv. 1. 90; TWELFTH NIGHT, ii. 5. 176; THE WINTER'S TALE, iv. 4. 776; ROMEO AND JULIET, iii. 2. 88; iv. 5. 16.

**Aquilon**, the North-wind, *TROILUS AND CRESSIDA*, iv. 5. 9.

**Arabian bird**, the phoenix, *ANTONY AND CLEOPATRA*, iii. 2. 12 ;  
*CYMBELINE*, i. 6. 17.

**araise**, to raise up, *ALL 'S WEEL THAT ENDS WELL*, ii. 1. 75.

**arch**, a chief : *My worthy arch and patron*, *KING LEAR*, ii. 1. 59.

**Arden** — *The forest of*, *AS YOU LIKE IT*, i. 1. 105 ; i. 3. 103 ;  
 ii. 4. 13. “*Ardenne* is a forest of considerable extent in  
 French Flanders, lying near the Meuse, and between  
 Charlemont and Rocroy. It is mentioned by Spenser in  
 his *Colin Clout 's come home again*, 1595. . . . But our  
 author was furnished with the scene of his play by Lodge's  
 novel ” (MALONE).

**argal**, a vulgar corruption of the Latin word *ergo*, *HAMLET*,  
 v. 1. 12, 19, 48.

**argentine**, silver-hued, “of the silver moon ” (STEEVENS),  
*PERICLES*, v. 1. 248.

**Argier**, the old name for Algiers, *THE TEMPEST*, i. 2. 261, 265.  
 (It was not obsolete even in the time of Dryden : “you  
 privateer of love, you *Argier's* man.” *Limberham*, act  
 iii. sc. 1.)

**argo**, a vulgar corruption of the Latin word *ergo*, 2 *HENRY*  
*VI.*, iv. 2. 28.

**argosy**, a ship of great bulk and burden, fit either for mer-  
 chandise or war (probably so named from the *Argo*),  
*THE MERCHANT OF VENICE*, i. 3. 16 ; iii. i. 87 ; *THE TAMING*  
*OF THE SHREW*, ii. 1. 366, 368 ; 3 *HENRY VI.*, ii. 6. 36 ;  
*argosies*, *THE MERCHANT OF VENICE*, i. 1. 9 ; v. 1. 276 ;  
*THE TAMING OF THE SHREW*, ii. 1. 370.

**argument**, conversation, discourse : *For shape, for bearing,*  
*argument and valour*, *MUCH ADO ABOUT NOTHING*, iii. 1. 96.

**argument**, subject, matter : *thou wilt prove a notable argu-*  
*ment* (“subject for satire,” JOHNSON), *MUCH ADO ABOUT*

Nothing, i. 1. 221; *You would not make me such an argument* ("subject of light merriment," JOHNSON), *A MID-SUMMER-NIGHT'S DREAM*, iii. 2. 242; *an absent argument Of my revenge*, *AS YOU LIKE IT*, iii. 1. 3; *the argument of Time*, *THE WINTER'S TALE*, iv. 1. 29; *argument* (subject of conversation) *for a week*, *1 HENRY IV.*, ii. 2. 91; *the argument shall be thy running away*, *1 HENRY IV.*, ii. 4. 272; *And sheathed their swords for lack of argument*, *Henry V.*, iii. 1. 21; *the argument of hearts* ("of what men's hearts are composed," MALONE), *TIMON OF ATHENS*, ii. 2. 179; *an argument of laughter*, *TIMON OF ATHENS*, iii. 3. 20; *the argument of the play*, *HAMLET*, iii. 2. 134; *Have you heard the argument?* *HAMLET*, iii. 2. 227. *The argument of your praise*, *KING LEAR*, i. 1. 215.

**Ariachne**, *Arachne*, *TROILUS AND CRESSIDA*, v. 2. 150.

**arm**, to take in one's arms: *come, arm him*, *CYMBELINE*, iv. 2. 403; *Arm your prize*, *THE TWO NOBLE KINSMEN*, v. 3. 135 (where Mason explains *arm* "take by the arm").

**arm-gaunt**, "made gaunt (or thin) by long use of arms." *ANTONY AND CLEOPATRA*, i. 5. 48.

**aroint thee, witch!** *MACBETH*, i. 3. 6; *aroint thee, witch, aroint thee!* *KING LEAR*, iii. 4. 122. That *Aroint thee* is equivalent to "Away!" "Begone!" seems to be agreed, though its etymology is quite uncertain: "*Rynt* ye; By your leave, stand handsomely. As, *Rynt* you, *Witch*, quoth Besse Locket to her mother. Proverb, *Cheshire*." Ray's *North Country Words*, p. 52, ed. 1768. "The word [*aroint*] is still in common use in Cheshire; and what is remarkable is, that, according to Ray, it is still coupled with a witch, as '*rynt* you, witch, quoth Besse Locket to her mother,' which is given as a Cheshire proverb; but which, as the term sounded in my ears when I once heard it pronounced, I should not have hesitated to spell *aroint*. I have also seen it spelled, and by a Cheshire man of good information, *runt*; nor is it at all unlikely that it is the

same exclamation which in Lancashire is pronounced and spelled *areawt*, as equivalent to *get out* or *away with thee*. But it is most common in the middle parts of Cheshire; and there used, chiefly by milkmaids when milking. When a cow happens to stand improperly, in a dirty place, or with one of her sides so near a wall, a fence, a tree, or another cow, that the milker cannot readily come at the udder, or to her neck, to tie her up in her boose, or stall, — in such cases, the milkmaid, whilst she pushes the animal to a more convenient place, seldom fails to exclaim, ‘*Aroint* thee, lovey (or bonny), *aroint* thee:’ using a coarser and harsher epithet, should the cow not move at the first bidding.” Boucher’s *Glossary of Arch. and Prov. Words*. “A lady well acquainted with the dialect of Cheshire informed me that it [*Aroint*] is still in use there. For example, if the cow presses too close to the maid who is milking her, she will give the animal a push, saying at the same time ‘*Roint thee!*’ by which she means ‘stand off.’ To this the cow is so well used, that even the word is often sufficient.” Nares’s *Gloss*. “*Rynt thee* is an expression used by milkmaids to a cow when she has been milked, to bid her get out of the way. Ash calls it local.” Wilbraham’s *Attempt at a Gloss. of some Words used in Cheshire*. In Hearne’s *Ectypa Varia*, etc., 1737, is a print representing the Saviour harrowing hell, in which Satan is blowing a horn, with the words “Out, out, *arongt*” over his head, perhaps to express the sounds of the horn. (Hunter, in his *New Illustr. of Shakespeare*, vol. ii. p. 166, has cited an example of “*araunte thee*” from a passage of a book about Perkin Warbeck, with which he became acquainted through the medium of *The Monthly Mirror*; but undoubtedly no such book exists; the title and passage of it given in *The M. M.* are forgeries, and I should have said very clumsy ones, had they not deceived so experienced an antiquary as my old friend Joseph Hunter.)



**a-row**, successively, one after another, *THE COMEDY OF ERRORS*, v. 1. 170.

**arras counterpoints**, counterpanes of arras tapestry, *THE TAMING OF THE SHREW*, ii. 1. 343.

**arrose**, to water, to sprinkle (Fr. *arroser*), *THE TWO NOBLE KINSMEN*, v. 4. 104.

**art as you** — *I have as much of this in*, *JULIUS CÆSAR*, iv. 3. 192. "*In art* Malone interprets to mean 'in theory.' It rather signifies by acquired knowledge, or learning, as distinguished from natural disposition" (CRAIK).

**Arthur's show**. See *Dagonet*, etc.

**article** — *A soul of great*, *HAMLET*, v. 2. 116. Here Johnson would understand *of great article* to mean "of large comprehension, of many contents;" while Caldecott explains it "of great account or value."

**articulate**, to enter into articles: *with whom we may articulate*, *CORIOLANUS*, i. 9. 77.

**articulate**, to exhibit in articles: *These things indeed you have articulated*, 1 *HENRY IV.*, v. 1. 72.

**artificial**, ingenious, artful: *like two artificial gods*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 203.

**Ascanius did**, etc. — *As*, 2 *HENRY VI.*, iii. 2. 116. The allusion is to the First Book of the *Æneid*, but it was Cupid, in the semblance of Ascanius, who sat in Dido's lap, — and *Æneas* himself who related the destruction of Troy.

**Asher-house**, *my Lord of Winchester's*, *HENRY VIII.*, iii. 2. 231: "Shakespeare forgot that Wolsey was himself Bishop of Winchester, unless he meant to say, you must confine yourself to that house which you possess as Bishop of Winchester. Asher [the old form of *Esher*], near Hampton-Court, was one of the houses belonging to that bishopric" (MALONE).

**askance their eyes**, turn aside their eyes, *THE RAPE OF LUCRECE*, 637.

**aspersions**, a sprinkling, *THE TEMPEST*, iv. 1. 18.

**aspire**, to aspire to, to mount to: *That gallant spirit hath aspired the clouds*, *ROMEO AND JULIET*, iii. 1. 114.

**a-squint** — *That eye that told you so look'd but*, *KING LEAR*, v. 3. 73. Ray gives "Love being jealous makes a good eye look asquint." *Proverbs*, p. 13, ed. 1768.

**'ases'** of great charge, *HAMLET*, v. 2. 43. Here, as Johnson was the first to observe, "a quibble is intended between *as* the conditional particle, and *ass* the beast of burden."

**ass on thy back o'er the dirt** — *Thou borest thine*, *KING LEAR*, i. 4. 160. An allusion to Æsop's celebrated fable of the Old Man and his Ass.

**assay of arms** — *To give thee*, "to attempt or assay anything in arms or by force" (*SINGER*), *HAMLET*, ii. 2. 71.

**assemblance**, semblance, external aspect, 2 *HENRY IV.*, iii. 2. 252.

**assinego** (assinico, *Dyce*), a silly, a stupid fellow ("Asinico. *A little ass.*" *Connelly's Span. and Engl. Dict.*, Madrid, 4to), *TROILUS AND CRESSIDA*, ii. 1. 43. (This word is usually spelt by our early writers *assinego*, and so I spelt it in my former editions; but since the old eds. of Shakespeare's play have "asinico," I have now printed "*assinico*," as a form nearer to the Spanish word.)

**assistance**, "assessors" (*JOHNSON*): *affecting one sole throne*, *Without assistance*, *CORIOLANUS*, iv. 6. 33.

**associate me** — *One of our order, to*, *ROMEO AND JULIET*, v. 2. 6. "Each friar has always a companion assigned him by the superior when he asks leave to go out; and thus, says Baretti, they are a check upon each other" (*STEEVENS*).

**assumed this age** — *He it is that hath*, *CYMBELINE*, v. 5. 319. *Assum'd* "I believe is the same as *reached* or *attained*" (*STEEVENS*). "'Assum'd this age' has a reference to the different appearance which Belarius now makes in

comparison with that when Cymbeline last saw him" (HENLEY).

**assurance of a dower in marriage** — *To pass*, THE TAMING OF THE SHREW, iv. 2. 117. "*To pass assurance* means to make a conveyance or deed. Deeds are by law-writers called 'The common *assurances* of the realm,' because thereby each man's property is *assured* to him. So, in a subsequent scene of this act, 'they are busied about a counterfeit *assurance*' [*The Taming of the Shrew*," iv. 4. 89] (MALONE).

**assurance in that** — *Seek out*, HAMLET, v. 1. 113. "A quibble is intended. Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom" (MALONE).

**assured, affianced**, THE COMEDY OF ERRORS, iii. 2. 139; KING JOHN, ii. 1. 535.

**Atalanta's better part**, AS YOU LIKE IT, iii. 2. 137. Here the meaning of *better part* (a common enough expression, and used by Shakespeare in two other places — "my *better part* of man," *Macbeth*, v. 8. 18 — "My spirit is thine, the *better part* of me," *Sonnet* LXXIV. 8) has been much disputed. "Cannot Atalanta's *better part* mean her virtue or virgin chastity? . . . Pliny's *Natural History*, b. 'xxxv. c. iii., mentions the portraits of Atalanta and Helen, *utraque excellentissima forma, sed altera ut virgo*; that is, 'both of them for beauty incomparable, and yet a man may discern the one [Atalanta] of them to be a *maiden*, for her modest and chaste countenance,' as Dr. P. Holland translated the passage" (TOLLET). "I suppose Atalanta's *better part* is her *wit*, that is, the *swiftness of her mind*" (FARMER). "After all, I believe that 'Atalanta's *better part*' means only *the best part about her*, such as was most commended" (STEEVENS). "Atalanta's *better part* was not her *modesty*, nor her *heels*, nor her *wit*, as critics have variously conjectured, but simply her *spiritual part*" (STAUNTON — in a

note on *Macbeth*, v. 8. 18). Mr. Grant White's explanation of the lady's *better part* I had rather refer to than quote.

**at hand**, *quoth pick-purse*, 1 *HENRY IV.*, ii. 1. 47. A proverbial expression.

**atomies**, atoms, *As You Like It*, iii. 2. 217; iii. 5. 13; *ROMEO AND JULIET*, i. 4. 57 (where the word is used to describe the very diminutive steeds that draw Queen Mab's chariot).

**atomy** (a corruption of *anatomy*) a skeleton, 2 *HENRY IV.*, v. 4. 29. (So "ottamy." *Craven Dialect*.)

**atone**, to reconcile : *Since we cannot atone you*, *RICHARD II.*, i. 1. 202; *to atone your fears With my more noble meaning*, *TIMON OF ATHENS*, v. 4. 58; *I would do much To atone them*, *OTHELLO*, iv. 1. 227; *the present need Speaks to atone you*, *ANTONY AND CLEOPATRA*, ii. 2. 106; *I did atone my countryman and you*, *CYMBELINE*, i. 4. 36.

**atone**, to agree, to unite : *When earthly things made even Atone together*, *As You Like It*, v. 4. 104; *He and Aufidius can no more atone*, *CORIOLANUS*, iv. 6. 73.

**atonement**, reconciliation, 2 *HENRY IV.*, iv. 1. 221; *RICHARD III.*, i. 3. 36; *atonements*, *THE MERRY WIVES OF WINDSOR*, i. 1. 29. (Compare, in our authorized version of Scripture, "By whom we have now received the *atone-ment* (τὴν καταλλαγὴν)," *Romans* v. 11.)

**attach**, to lay hold of, to arrest, to seize : *attach you by this officer*, *THE COMEDY OF ERRORS*, iv. 1. 74; *attach the hand Of his fair mistress*, *LOVE'S LABOUR'S LOST*, iv. 3. 371; *Desires you to attach his son*, *THE WINTER'S TALE*, v. 1. 182; *Of capital treason I attach you both*, 2 *HENRY IV.*, iv. 2. 109; *attach Lord Montacute*, *HENRY VIII.*, i. 1. 217; *Attach thee as a traitorous innovator*, *CORIOLANUS*, iii. 1. 174; *attach'd with weariness*, *THE TEMPEST*, iii. 3. 5; *weariness durst not have attached one*, etc., 2 *HENRY IV.*,

ii. 2. 3; *My father was attached*, 1 HENRY VI., ii. 4. 96; *hath attach'd Our merchants' goods*, HENRY VIII., i. 1. 95; *He is attach'd*, HENRY VIII., i. 2. 210; *Troilus be half attach'd*, etc., TROILUS AND CRESSIDA, v. 2. 159.

**attachment**, an arrest, a seizure, TROILUS AND CRESSIDA, iv. 2. 5.

**attaint**, tainted, stain: *brags of his own attaint*, THE COMEDY OF ERRORS, iii. 2. 16; *over-bears attaint*, HENRY V., iv. Prologue, 39; *nor any man an attaint*, TROILUS AND CRESSIDA, i. 2. 25; *poison thee with my attaint*, THE RAPE OF LUCRECE, 1072.

**attaint**, attainted: *attaint with faults*, LOVE'S LABOUR'S LOST, v. 2. 807; *My tender youth was never yet attaint*, etc., 1 HENRY VI., v. 5. 81.

**attask'd**, taxed, blamed, KING LEAR, i. 4, 344.

**attend**, to wait for: *who attended him In secret ambush*, 3 HENRY VI., iv. 6. 82; *I am attended at the cypress grove*, CORIOLANUS, i. 10. 30; *thy interceptor . . . attends thee at the orchard-end*, THE TEMPEST, iii. 4. 213.

**attent**, attentive, HAMLET, i. 2. 193; PERICLES, iii. Gower, 11.

**attorney**, an advocate, a pleader: *the heart's attorney* (the tongue), VENUS AND ADONIS, 335.

**attorney**, a substitute, a deputy: *die by attorney*, AS YOU LIKE IT, iv. 1. 88; *I, by attorney, bless thee from thy mother*, RICHARD III., v. 3. 83.

**attorneyed**, etc. — *Royally*, "Nobly supplied by substitution of embassies, etc." (JOHNSON), THE WINTER'S TALE, i. 1. 26.

**audacious**, "spirited, animated, confident" (JOHNSON): *audacious without impudency*, LOVE'S LABOUR'S LOST, v. 1. 4.

**audaciously**, with proper spirit: *speak audaciously*, LOVE'S LABOUR'S LOST, v. 2. 104.

**Audrey**, "a corruption of *Etheldreda*" (STEEVENS), *AS YOU LIKE IT*, iii. 3. 1., etc.

**aunchient**, *HENRY V.*, iii. 6. 12, 17, 29, 49. Fluellen's Welsh pronunciation of *ancient* (ensign).

**aunt**, a good old dame: *The wisest aunt*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 51.

**aunt**, a cant term for a loose woman: *summer songs for me and my aunts*, *THE WINTER'S TALE*, iv. 3. 11.

**aunt whom the Greeks held captive** — *An old*, "Priam's sister, Hesione, whom Hercules, being enraged at Priam's breach of faith, gave to Telamon, who by her had Ajax" (*MALONE*), *TROILUS AND CRESSIDA*, ii. 2. 77.

**aunt** — *My sacred*. See *sacred aunt* — *My*.

**author to dishonour you**, *TITUS ANDRONICUS*, i. 1. 435. The Latin use of *auctor*, that is, *authority*, or *efficient cause*.

**Autolycus** — *My father named me*, *THE WINTER'S TALE*, iv. 3. 24. Shakespeare took this name from Golding's translation of *Ovid's Metamorphoses*, Book xi.:

"Now when she [that is, Chione] full her time had gon, she bare  
by Mercurye

A sonne that hight *Autolychus*, who proude a wily pye,  
And such a fellow as in theft and filching had no peere:

He was his fathers owne sonne right; he could mens eyes so  
bleare,

As for to make the blacke things white, and white things blacke  
appeare."

Fol. 135, ed. 1603.

(J. F. Gronovius, in his *Lect. Plautinæ*, p. 161, ed. 1740, after citing Martial, viii. 59, observes, "Celebratur autem in fabulis Autolycus maximus furum.")

**avaunt** — *To give her the*, *To give her the dismissal*, "To send her away contemptuously" (*JOHNSON*), *HENRY VIII.*, ii. 3. 10.

**advised**, for *advised* (see second sense of that word), *THE MERRY WIVES OF WINDSOR*, i. 1. 150; i. 4. 91; *MEASURE FOR MEASURE*, ii. 2. 132.

**away** *with*, to endure, to bear with : *She never could away with me*, 2 HENRY IV., iii. 2. 196.

**aweless lion** — *The*, The lion standing in awe of nothing, KING JOHN, i. 1. 266 (where Mr. Knight erroneously explains *aweless* "not inspiring awe").

**aweless throne** — *The*, The throne not regarded with awe, not revered, RICHARD III., ii. 4. 52.

**awful banks**, "the proper limits of reverence" (JOHNSON), 2 HENRY IV., iv. 1. 176.

**awful men**, men who reverence the laws and usages of society, THE TWO GENTLEMEN OF VERONA, iv. 1. 46.

**awkward**, distorted : *no sinister nor no awkward claim*, HENRY V., ii. 4. 85.

**awkward**, adverse : *awkward wind*, 2 HENRY VI., iii. 2. 83 ; *awkward casualties*, PERICLES, v. 1. 92.

**ay** *me*, ah me, alas. This interjection, which occurs many times in Shakespeare, and which his editors generally alter to *ah me*, is the Italian *aimè* (e.g. Dante has "*Aimè, che piaghe vidi*," etc. *Inferno*, C. xvi. 10).

## B

**babes** *hath judgement shown* — *So holy writ in*, ALL 's WELL THAT ENDS WELL, ii. 1. 137. "The allusion is to St. Matthew's Gospel, xi. 25 : 'I thank thee, O Father, Lord of heaven and earth, because *thou hast hid these things from the wise and prudent, and hast revealed them unto babes*.' See also 1 Cor. i. 27" (MALONE).

**baby**, a doll : *The baby of a girl*, MACBETH, iii. 4. 106.

**baccare**, THE TAMING OF THE SHREW, ii. 1. 73. A cant exclamation of doubtful etymology, signifying "Go back."



(Compare, among numerous passages that might be cited, one of John Heywood's three epigrams upon it.

"*Backare*, quoth Mortimer to his sow:

Went that sow backe at that bidding, trow you?"

*Workes*, sig. F 2, ed. 1598.)

**back'd** — *Upon his eagle*, Seated upon the back of his eagle,  
CYMBELINE, v. 5. 427.

**badge of fame to slander's livery** — *A*, THE RAPE OF LUCRECE, 1054. "In our author's time the servants of the nobility all wore silver *badges* on their *liveries*, on which the arms of their masters were engraved" (MALONE).

**baffle**, to treat ignominiously, to use contemptuously ("Baffle . . . was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels. In French *baffouer* or *baffoler*." Nares's *Gloss.*): *I will baffle Sir Toby*, TWELFTH NIGHT, ii. 5. 143; *baffle me*, 1 HENRY IV., i. 2. 98; *how have they baffled thee!* TWELFTH NIGHT, v. 1. 356; *baffled here*, RICHARD II., i. 1. 170; *shall good news be baffled?* 2 HENRY IV., v. 3. 104.

**Bajazet's mute** (mule, *Cambridge*), ALL 'S WELL THAT ENDS WELL, iv. 1. 39. The allusion in this passage (where the original reads "mule") has not yet been explained.

**baker's daughter** — *They say the owl was a*. See *owl*, etc.

**baldrick**, a belt, MUCH ADO ABOUT NOTHING, i. 1. 209; THE TWO NOBLE KINSMEN, iv. 2. 86.

**bale**, sorrow, evil, CORIOLANUS, i. 1. 161.

**balk logic**, (according to some) chop logic, wrangle logically, (according to others) give the go-by to logic, THE TAMING OF THE SHREW, i. 1. 34.

**balk'd in their own blood**, 1 HENRY IV., i. 1. 69. Here *balk'd* is explained "piled up in *balks* or ridges;" but that reading not appearing satisfactory to Grey and Steevens, they proposed *bak'd* in its stead.

**ballad** *us*, make ballads on *us*, *ANTONY AND CLEOPATRA*, v. 2. 215.

**ballast**, the contracted form of *ballased* or *ballaced* = *ballasted*, *THE COMEDY OF ERRORS*, iii. 2. 135. (So in Wilkins's *Miseries of Inforst Marriage*,

“What riches I am *ballast* with are yours.”  
Sig. H 2, ed. 1629.)

**ballow**, a pole, a stick, a cudgel, *KING LEAR*, iv. 6. 243.

**balm**, the oil of consecration: *wash the balm off from an anointed king*, *RICHARD II.*, iii. 2. 55; *I wash away my balm*, *RICHARD II.*, iv. 1. 207; *Be drops of balm to sanctify thy head*, 2 *HENRY IV.*, iv. 5. 115; *'Tis not the balm*, *HENRY V.*, iv. 1. 256; *Thy balm wash'd off*, 3 *HENRY VI.*, iii. 1. 17.

**ban**, a curse, *HAMLET*, iii. 2. 252; *TIMON OF ATHENS*, iv. 1. 34; *KING LEAR*, ii. 3. 19.

**ban**, to curse, 2 *HENRY VI.*, ii. 4. 25; iii. 2. 319, 333; *THE RAPE OF LUCRECE*, 1460; *THE PASSIONATE PILGRIM*, xix. 20; *banning*, 1 *HENRY VI.*, v. 3. 42; *VENUS AND ADONIS*, 326.

**Banbury cheese** — *You*, *THE MERRY WIVES OF WINDSOR*, i. 1. 115. An allusion to the thinness of Slender, — Banbury cheese being a cream cheese, which was proverbially thin (“The same thought occurs in *Jack Drum's Entertainment*, 1601: ‘Put off your cloathes, and you are like a Banbury cheese, — nothing but paring,’” STEEVENS).

**band**, a bond: *arrested on a band*, *THE COMEDY OF ERRORS*, iv. 2. 49 (in what immediately follows these words Dromio quibbles on *band* in the sense of “bond,” and *band* “a band for the neck”); *that breaks his band*, *THE COMEDY OF ERRORS*, iv. 3. 28; *thy oath and band*, *RICHARD II.*, i. 1. 2; *as my furthest band Shall pass*, *ANTONY AND CLEOPATRA*, iii. 2. 26; *cancels all bands*, 1 *HENRY IV.*, iii. 2. 157; *die in bands*, 3 *HENRY VI.*, i. 1. 186; *with all bands* (bonds, *Cambridge*) *of law*, *HAMLET*, i. 2. 24.

**ban-dogs**, properly *band-dogs*, so called because on account of their fierceness they required to be *bound* or chained, and used more particularly for baiting bears; considered by Pennant as mastiffs, and by Gifford as "large dogs of the mastiff kind," 2 HENRY VI., i. 4. 18.

**bank'd their towns**, KING JOHN, v. 2. 104. Means most probably "sailed past their towns on the banks of the river," rather than "thrown up entrenchments before their towns;" compare the old play, *The Troublesome Raigne of Iohn*, etc. (see Introd. to *King John*, vol. iv. p. 3, Dyce's second edition of Shakespeare).

"Your city, Rochester, with great applause,  
By some diuine instinct laid armes aside;  
And from the hollow holes of Thamesis  
Eccho apace repli'd, *Vive le Roy*:  
From thence along the wanton rowling glade  
To Troynouant, your faire metropolis,  
With lucke came Lewis," etc.

*Sec. Part*, sig. I 4 verso, ed. 1622.

But Mr. Staunton sees here an allusion to card-playing, and (from the context) would understand *bank'd their towns* to mean "won their towns, put them in bank or rest."

**banquet**, what we now call a *dessert*, — a slight refection, consisting of cakes, sweetmeats, and fruit, and generally served in a room to which the guests removed after dinner: *My banquet is to close our stomachs up, After our great good cheer*, THE TAMING OF THE SHREW, v. 2. 9 (A passage overlooked by Nares when he said, "*Banquet* is often used by Shakespeare, and there seems always to signify a feast, as it does now." *Gloss.*); *Servants, with a banquet*, ANTONY AND CLEOPATRA, ii. 7. 1.

**banquet ere they rested** — *Should find a running*, HENRY VIII., i. 4. 12; *besides the running banquet of two beadies*, HENRY VIII., v. 4. 62. On the first of these passages Steevens observes: "A *running banquet*, literally speaking, is a

*hasty refreshment*, as set in opposition to a regular and *protracted meal*. The former is the object of this rakish peer; the latter perhaps he would have relinquished to those of more permanent desires." And Malone: "A *running banquet* seems to have meant a *hasty banquet*. 'Queen Margaret and Prince Edward (says Habington in his *History of King Edward IV.*), though by the Earle recalled, found their fate and the winds so adverse that they could not land in England to taste this *running banquet* to which fortune had invited them.' The *hasty banquet*, that was in Lord Sands's thoughts, is too obvious to require explanation." On the second passage Steevens remarks: "A *banquet*, in ancient language, did not [generally] signify either dinner or supper, but the dessert after each of them. . . . To the confinement therefore of these rioters a whipping was to be the *dessert*."

*bar and royal interview* — *Unto this*, "To this *barrier*, to this place of congress, etc." (JOHNSON), HENRY V., v. 2. 27.

Barbason, THE MERRY WIVES OF WINDSOR, ii. 2. 265; HENRY V., ii. 1. 52. The name of a demon: he would seem to be the same as "Marbas, alias *Barbas*," who, as Scot informs us, "is a great president, and appeareth in the forme of a mightie lion; but at the commandement of a coniuror commeth vp in the likenes of a man, and answereth fullie as touching anie thing which is hidden or secret," etc. *The Discoverie of Witchcraft*, etc., p. 378, ed. 1584.

*barbed steeds*, steeds equipped with military trappings and ornaments, RICHARD II., iii. 3. 117; RICHARD III., i. 1. 10 (Cotgrave has "Bardé: *Barbed or trapped as a great horse*." *Fr. and Engl. Dict.* *Barbed* is said to be a corruption of *barded*).

*barber-monger*, "a fop who deals much with barbers, to adjust his hair and beard" (MASON), KING LEAR, ii. 2. 30.

*barber's chair*, *that fits all buttocks* — *Like a*, a proverbial

simile, *ALL 'S WELL THAT ENDS WELL*, ii. 2. 16. Ray gives "Like a barber's chair, fit for every buttock," *Proverbs*, p. 51, ed. 1768.

*bare Christian* — *Which is much in a*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 270. Launce is quibbling on. *Bare* has two senses: *mere* and *naked*. Launce uses it in both, and opposes the *naked* female to the water-spaniel *covered with hairs of remarkable thickness*" (STEEVENS).

*barful strife* — *A*, "A contest full of impediments" (STEEVENS), *TWELFTH NIGHT*, i. 4. 40.

*barge stays* — *My*, *HENRY VIII.*, i. 3. 63. "The speaker is now in the king's palace at Bridewell, from which he is proceeding [about to proceed] by water to York-place (Cardinal Wolsey's house), now Whitehall" (MALONE).

*Bargulus*, 2 *HENRY VI.*, iv. 1. 108. Derived from the faulty reading in Cicero *De Officiis*, ii. 11. The true name is *Bardylis*.

*baring of my head* — *The*, The shaving of my beard, *ALL 'S WELL THAT ENDS WELL*, iv. 1. 46.

*barley-break*, *THE TWO NOBLE KINSMEN*, iv. 3. 29. "It was played by six people (three of each sex), who were coupled by lot. A piece of ground was then chosen, and divided into three compartments, of which the middle one was called hell. It was the object of the couple condemned to this division, to catch the others, who advanced from the two extremities; in which case a change of situation took place, and hell was filled by the couple who were excluded by preoccupation from the other places: in this 'catching,' however, there was some difficulty, as, by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found themselves hard pressed. When all had been taken in turn, the last couple was said *to be in hell*, and the game ended." Such is Gifford's description of the old English manner of playing the game, note on *Massinger's Works*, vol. i. p. 104, ed. 1813. On the

Scottish mode of playing it (which is very different), see Jamieson's *Etymol. Dict. of the Scot. Lang.* in "Barlabreikis, Barley-bracks."

**barm**, yeast, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 38.

**barne**, or *barn*, a child : *Mercy on 's, a barne; a very pretty barne!* *THE WINTER'S TALE*, iii. 3. 69; *he shall lack no barns* (with a quibble), *MUCH ADO ABOUT NOTHING*, iii. 4. 42; *barnes are blessings*, *ALL 'S WELL THAT ENDS WELL*, i. 3. 26.

**barnacles**, *THE TEMPEST*, iv. 1. 247. "Caliban's barnacle is the *clakis* or tree-goose" (DOUCE). "Barnacle. A multi-valve shell-fish [*lepas anatifera*, Linn.] growing on a flexible stem, and adhering to loose timber, bottoms of ships, etc.; anciently supposed to turn into a Solan goose; possibly because the name was the same. . . . Sometimes the barnacles were supposed to grow on trees, and thence to drop into the sea, and become geese; as in Drayton's account of Furness, *Polyoib.* Song 27, p. 1190 [p. 136, ed. 1622]. From this fable Linnæus has formed his trivial name *anatifera*, Goose or Duckling-bearing. See Donovan's *British Shells*, Plate 7, where is a good description of the real animal, and an excellent specimen of the fabulous account from Gerard's *Herbal*." Nares's *Gloss*.

**Barrabas**, *THE MERCHANT OF VENICE*, iv. 1. 291. This name was, I believe, invariably made short in the second syllable by the poetical writers of Shakespeare's days. (In Marlowe's *Jew of Malta*, "Barrābas" occurs many times; and compare Taylor :

"These are the brood of *Barrabas*, and these  
Can rob, and be let loose againe at ease."

*A Thiefe*, p. 120, — *Workes*, 1630;

and Fennor :

"Thou *Barrabas* of all humanitie,  
Base slanderer of Christianitie."

*Defence*, etc., p. 153, — *id.*)

**Barson**, a corruption of “*Barston*, a village in Warwickshire, lying between Coventry and Solihull” (PERCY), 2 HENRY IV., v. 3. 89.

**Bartholomew** *boar-pig*, 2 HENRY IV., ii. 4. 221. “The practice of roasting pigs [for sale] at Bartholomew Fair continued until the beginning of the last century, if not later,” etc. (REED).

**Basan**—*The hill of*, ANTONY AND CLEOPATRA, iii. 13. 127. From *Psalms* lxviii. 15.

**base**, — *prison-base*, or *prison-bars*, — a rustic game: *I bid the base for Proteus* (with a quibble — “I challenge an encounter on behalf of Proteus”), THE TWO GENTLEMEN OF VERONA, i. 2. 97; *lads more like to run The country base*, CYMBELINE, v. 3. 20; *To bid the wind a base he now prepares*, VENUS AND ADONIS, 303. “There is,” says Strutt, “a rustic game called *base* or *bars*, and in some places *prisoner's bars*; and as the success of this pastime depends upon the agility of the candidates and their skill in running, I think it may properly enough be introduced here. It was much practised in former times, and some vestiges of the game are still remaining in many parts of the kingdom. The first mention of this sport that I have met with occurs in the Proclamations at the head of the parliamentary proceedings, early in the reign of Edward the Third, where it is spoken of as a childish amusement, and prohibited to be played in the avenues of the palace at Westminster, during the sessions of Parliament, because of the interruption it occasioned to the members and others in passing to and fro as their business required. It is also spoken of by Shakespeare as a game practised by the boys [see the second of the passages above cited]. It was, however, most assuredly played by the men, and especially in Cheshire and other adjoining counties, where formerly it seems to have been in high repute. The performance of this pastime requires two parties of equal number, each



of them having a base or home, as it is usually called, to themselves, at the distance of about twenty or thirty yards. The players then on either side taking hold of hands, extend themselves in length, and opposite to each other, as far as they conveniently can, always remembering that one of them must touch the base; when any one of them quits the hand of his fellow and runs into the field, which is called giving the chase, he is immediately followed by one of his opponents; he again is followed by a second from the former side, and he by a second opponent; and so on alternately, until as many are out as choose to run, every one pursuing the man he first followed, and no other; and if he overtake him near enough to touch him, his party claims one toward their game, and both return home. [Note. It is to be observed, that every person on either side who touches another during the chase, claims one for his party, and when many are out, it frequently happens that many are touched.] They then run forth again and again in like manner, until the number is completed that decides the victory; this number is optional, and I am told rarely exceeds twenty. About thirty years back I saw a grand match at base played in the fields behind Montague-house [Note. Now better known by the name of the British Museum] by twelve gentlemen of Cheshire against twelve of Derbyshire, for a considerable sum of money, which afforded much entertainment to the spectators. In Essex they play this game with the addition of two prisons, which are stakes driven into the ground, parallel with the home boundaries, and about thirty yards from them; and every person who is touched on either side in the chase is sent to one or other of these prisons, where he must remain till the conclusion of the game, if not delivered previously by one of his associates, and this can only be accomplished by touching him, which is a difficult task, requiring the performance of the most skillful players, because the prison belonging to either party is

always much nearer to the base of their opponents than to their own ; and if the person sent to relieve his confederate be touched by an antagonist before he reaches him, he also becomes a prisoner, and stands in equal need of deliverance. The addition of the prisons occasions a considerable degree of variety in the pastime, and is frequently productive of much pleasantry." *Sports and Pastimes*, etc., p. 71, sec. ed.

**base** is the slave that pays, HENRY V., ii. 1. 93. This appears to have been a proverbial expression (Compare, in Heywood's *Fair Maid of the West*, "My motto shall be, *Base is the man that paies*." Second Part, sig. L 2, ed. 1631).

**base court**, *basse-cour*, Fr., RICHARD II., iii. 3. 176.

**baseness** — *Forced*, THE WINTER'S TALE, ii. 3. 78. "Leontes had ordered Antigonus to *take up the bastard*; Paulina forbids him to touch the Princess under that appellation. *Forced* is *false*, uttered with violence to truth" (JOHNSON), — a passage, in which Walker (see note) would make what appears to me an improper alteration.

**bases** — *A pair of*, PERICLES, ii. 1. 159. "Bases, *plural noun*. A kind of embroidered mantle, which hung down from the middle to about the knees, or lower, worn by knights on horseback." Nares's *Gloss*. (where the word is illustrated by various quotations). In the list of apparel of the Lord Admiral's players, taken 1598, we find, "Item, ij *payer of basses*, j white, j blewe, of sasnet [*sic*]." Malone's *Shakespeare* (by Boswell), vol. iii. p. 316.

**Basilisco-like** — *Knight, knight, good mother*, KING JOHN, i. 1. 244. "Falconbridge's words here carry a concealed piece of satire on [*rather*, allude to] a stupid drama of that age, painted in 1599, and called *Soliman and Perseda*. In this piece there is the character of a bragging cowardly knight, called Basilisco. His pretension to valour is so blown and seen through, that Piston, a buffoon-servant in the play, jumps upon his back, and will not disengage him

till he makes Basilisco swear upon his dudgeon dagger to the contents, and in the terms, he dictates to him; as, for instance :

*Bas.* O, I swear, I swear.

*Pist.* By the contents of this blade, —

*Bas.* By the contents of this blade, —

*Pist.* I, the aforesaid Basilisco, —

*Bas.* I, the aforesaid Basilisco, — *knight*, good fellow, *knight*, *knight*, —

*Pist.* *Knave*, good fellow, *knave*, *knave*, —

So that, 'tis clear, our poet is sneering at this play [?]; and makes Philip, when his mother calls him *knave*, throw off that reproach by humourously laying claim to his new dignity of *knighthood*, as Basilisco arrogantly insists on his title of *knight* in the passage above quoted" (THEOBALD). *The Tragedie of Soliman and Perseda. Wherein is laide open, Loues constancie, Fortunes inconstancie, and Deaths Triumphs*, 1599, though a wretched production, was once very popular. It has been attributed to Kyd.

**basilisk**, an imaginary creature (called also *cockatrice*), supposed to kill by its very look: *sighted like the basilisk*, THE WINTER'S TALE, i. 2. 388; *come, basilisk, And kill the innocent gazer with thy sight*, 2 HENRY VI., iii. 2. 52; *I'll slay more gazers than the basilisk*, 3 HENRY VI., iii. 3. 187; *It is a basilisk unto mine eye*, CYMBELINE, ii. 4. 107; *Their chiefest prospect murdering basilisks!* 2 HENRY VI., iii. 2. 324; *Would they were basilisks, to strike thee dead!* RICHARD III., i. 2. 150.

**basilisk**, a huge piece of ordnance, carrying a ball of very great weight: *Of basilisks, of cannon, culverin*, 1 HENRY IV., ii. 3. 50; *The fatal balls of murdering basilisks*, HENRY V., v. 2. 17; but in the second of these passages there is a double allusion, — to pieces of ordnance, and to the fabulous creatures named *basilisks*. See the preceding article.

**bass my trespass** — *Did*, "told it me in a rough bass sound" (JOHNSON), "served as the bass in a concert, to proclaim my trespass in the loudest and fullest tone" (HEATH), *THE TEMPEST*, iii. 3. 99.

**basta**, enough (Italian and Spanish), *THE TAMING OF THE SHREW*, i. 1. 193.

**bastard** *whom the oracle Hath doubtfully pronounced*, etc. — *A*, *TIMON OF ATHENS*, iv. 3. 120. Alluding to the story of *Cædipus*.

**bastard** — *Drink brown and white*, *MEASURE FOR MEASURE*, iii. 2. 3; *Score a pint of bastard*, 1 *HENRY IV.*, ii. 4. 25; *your brown bastard is your only drink*, 1 *HENRY IV.*, ii. 4. 70. *Bastard* was a sweetish wine (approaching to the muscadel wine in flavour, and perhaps made from a *bastard* species of muscadine grape), which was brought from some of the countries bordering the Mediterranean. There were two sorts, white and brown. See Henderson's *History of Ancient and Modern Wines*, pp. 290-1.

**bat**, a large stick, a cudgel, *A LOVER'S COMPLAINT*, 64; *bats*, *CORIOLANUS*, i. 1. 54, 159.

**bat-fowling**, *THE TEMPEST*, ii. 1. 176. Is described as follows in Markham's *Hunger's Preuention: or, The whole Arte of Fowling by Water and Land*, etc.: "Next to the Tramell, I thinke meete to proceed to Batte-fowling, which is likewise a mighty [*sic*] taking of all sorts of great and small Birdes which rest not on the earth, but on Shrubbes, tal Bushes, Hathorne trees, and other trees, and may fitly and most conueniently be vsed in all woody, rough, and bushy countries, but not in the champaine. For the manner of bat-fowling, it may be vsed either with nettes or without nettes. If you vse it without nettes (which indeede is the most common of the two), you shall then proceede in this manner. First, there shall be one to carry the cresset of fire (as was shewed for the Lowbell), then a certaine number, as two, three, or foure (according to the

greatnesse of your company) ; and these shall haue poales bound with dry round wispes of hay, straw, or such like stuffe, or else bound with pieces of linkes or hurdes dipt in pitch, rosen, grease, or any such like matter that will blaze. Then another company shal be armed with long poales, very rough and bushy at the vpper endes, of which the willow, byrche, or long hazell are best ; but indeed according as the country will afford, so you must be content to take. Thus being prepared, and comming into the bushy or rough ground where the haunts of birds are, you shall then first kindle some of your fiers, as halfe or a third part, according as your prouision is, and then with your other bushy and rough poales you shall beat the bushes, trees, and haunts of the birds, to enforce them to rise ; which done, you shall see the birds, which are raysed, to flye and play about the lights and flames of the fier ; for it is their nature, through their amazednesse and affright at the strangenes of the lightt and the extreame darknesse round about it, not to depart from it, but, as it were, almost to scorch their wings in the same ; so that those which haue the rough bushye poales may (at their pleasures) beat them down with the same, and so take them. Thus you may spend as much of the night as is darke, for longer is not conuenient ; and doubtlesse you shall finde much pastime and take great store of birds ; and in this you shall obserue all the obseruations formerly treated of in the Lowbell ; especially that of silence, vntill your lights be kindled, but then you may vse your pleasure, for the noyse and the light when they are heard and seene afarre of, they make the birds sit the faster and surer. The byrdes which are commonly taken by this labour or exercise are, for the most part, the rookes, ringdoues, blackebirdes, throstles, feldyfares, linnets, bulfinches, and all other byrdes whatsoever that pearch or sit vpon small boughes or bushes. This exercise, as it may be vsed in these rough, woody, and bushie places, so it may also be

used alongst quickset hedges or any other hedges or places where there is any shelter for byrdes to pearch in." P. 98, ed. 1621. (A simpler mode of *bat-fowling*, by means of a large clap-net and a lantern, and called *bird-batting*, is noticed in Fielding's *Joseph Andrews*, B. ii. ch. 10.)

**bate**, strife, contention : *breeds no bate with telling of discreet stories* ("if it be recollected with what sort of companions he [Pointz] was likely to associate, Falstaff's meaning will appear to be, that *he excites no censure for telling them modest stories*, or, in plain English, that he tells them nothing but *immodest ones*," DOUCE), 2 HENRY IV., ii. 4. 239.

**bate**, to flutter, to flap the wings (a term in falconry. "*Bate*, Bateing or Bateth, is when the Hawk fluttereth with her Wings either from Pearch or Fist, as it were striving to get away ; also it is taken for her striving with her Prey, and not forsaking it till it be overcome." R. Holme's *Academy of Armory and Blazon* [*Terms of art used in Falconry*, etc.], B. ii. c. xi. p. 238) : *these kites That bate*, THE TAMING OF THE SHREW, iv. 1. 180 ; *'tis a hooded valour ; and when it appears, it will bate* (in which passage is a quibble between *bate*, the term of falconry, and *bate*, that is, *abate*, fall off, dwindle), HENRY V., iii. 7. 109 ; *Bated* (Baited, Cambridge ; used, it would seem, for *Bating*) *like eagles*, 1 HENRY IV., iv. 1. 99 ; *Hood my unmann'd blood bating in my cheeks*, ROMEO AND JULIET, iii. 2. 14. See *hood*, etc.

**bate**, to abate, to diminish, to lessen. *To bate me a full year*, THE TEMPEST, i. 2. 250 ; *bate one breath of her accustomed crossness*, MUCH ADO ABOUT NOTHING, ii. 3. 162 ; *the main flood bate his usual height*, THE MERCHANT OF VENICE, iv. 1. 72 ; *I will not bate thee a scruple*, ALL 'S WELL THAT ENDS WELL, ii. 3. 217 ; *bate me some*, 2 HENRY IV., Epilogue, 14 ; *bate thy rage*, HENRY V., iii. 2. 24 ; *you bate too much of your own merits*, TIMON OF ATHENS, i. 2. 203 ; *Who bates mine honour*, TIMON OF ATHENS, iii. 3. 26 ;

*With bated breath*, THE MERCHANT OF VENICE, i. 3. 119; *like a bated and retired flood*, KING JOHN, v. 4. 53; *no leisure bated* ("without any abatement or intermission of time," MALONE), HAMLET, v. 2. 23.

**bate**, to grow less : *do I not bate?* 1 HENRY IV., iii. 3. 2.

**bate**, to except : *Bate, I beseech you, widow Dido*, THE TEMPEST, ii. 1. 94; *Those bated that inherit but the fall*, etc., ALL 'S WELL THAT ENDS WELL, ii. 1. 13.

**bate**, to blunt : *which shall bate his scythe's keen edge*, LOVE'S LABOUR'S LOST, i. 1. 6. See the third sense of *abate*.

**bate-breeding**, apt to cause strife or contention, VENUS AND ADONIS, 655.

**batlet**, a bat for beating clothes in washing, AS YOU LIKE IT, ii. 4. 46.

**batten**, "To batten (grow fat), *pinguesco*" (Coles's *Lat. and Engl. Dict.*), CORIOLANUS, iv. 5. 33; HAMLET, iii. 4. 67.

**bauble**, the licensed Fool's or Jester's "official sceptre or bauble, which was a short stick ornamented at the end with a figure of a fool's head, or sometimes with that of a doll or puppet" (DOUCE) : *give his wife my bauble*, ALL 'S WELL THAT ENDS WELL, iv. 5. 26; *An idiot holds his bauble for a god*, TITUS ANDRONICUS, v. 1. 79 ("There cannot be a doubt that Aaron refers to that sort of bauble or sceptre which was usually carried in the hand by natural idiots and allowed jesters, and by which, it may be supposed, they would sometimes swear. The resemblance which it bore to an image or idol suggested the poet's comparison," DOUCE); *hide his bauble in a hole*, ROMEO AND JULIET, ii. 4. 89.

**Bavian** — *The*, The Baboon (the word is also written *Babian* and *Babion*), THE TWO NOBLE KINSMEN, iii. 5. 1, 33, 135, 141. "Here [in the third of the above passages] are not [as Steevens supposed] *two* fools described. The construction is, 'next comes the fool, that is, the Bavian fool, etc.'



. . . The tricks of the Bavian, his tumbling and barking like a dog . . . were peculiar to the morris-dance described in *The Two Noble Kinsmen*, which has some other characters that seem to have been introduced for stage-effect, and not to have belonged to the genuine morris" (DOUCE).

**bavin wits**, flashing wits, 1 HENRY IV., iii. 2. 61 (*Bavin* is "a faggot of brushwood;" but the word, as here, is sometimes used adjectively :

"I onely burne the *bauen* heath of youth."

*Jacke Drums Entertainment*, sig. A 3 verso, ed. 1616).

**bawbling**, trifling, insignificant, contemptible, TWELFTH NIGHT, v. 1. 48.

**bawcock**, a burlesque term of endearment, said to be derived from the French *beau coq*, TWELFTH NIGHT, iii. 4. 107; THE WINTER'S TALE, i. 2. 121; HENRY V., iii. 2. 24; iv. 1. 44.

**bay** — *After three-pence a*, MEASURE FOR MEASURE, ii. 1. 230. "*Bay*, a principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading features that separate it into corresponding portions." Parker's *Concise Glossary of Architecture*. See note.

**bay curtal**. See *curtal* — *Bay*.

**Baynard's Castle**, RICHARD III., iii. 5. 98, 105. Baynard's Castle, on the banks of the Thames, immediately below St. Paul's, was originally a fortress built by "Baynard, a nobleman that came in with the Conqueror. . . . I find that, in the year 1428, the 7th of Henry VI., a great fire was at Baynard's-Castle, and that Humphrey Duke of Gloucester built it new. By his death and attainder in

the year 1446 it came to the hands of Henry VI., and from him to Richard Duke of York, of whom we read, that in the year 1457 he lodged there as in his own house." Stowe's *Survey*, vol. i. pp. 64, 66, ed. 1754. Baynard's Castle was destroyed in the Great Fire, 1666. It still gives a name to a ward — *Castle Baynard Ward*.

**bay-trees** *in our country all are wither'd* — *The*, RICHARD II., ii. 4. 8. This (which Shakespeare found 'in Holinshed) was reckoned a prognostic of evil both in ancient and in more modern times.

**bay windows**, TWELFTH NIGHT, iv. 2. 36. "*Bay-window*, a window forming a bay or recess in a room, and projecting outwards from the wall either in a rectangular, polygonal, or semicircular form, often called a *bow-window*," etc. Parker's *Concise Glossary of Architecture*.

**beadsman**, one who prays for the welfare of another, — a prayer-man, THE TWO GENTLEMEN OF VERONA, i. 1. 18; *beadsmen*, RICHARD II., iii. 2. 116. ("*Bead*, says Tooke, in the A. S. *Beade*, oratio, something *prayed* — because one was dropped down a string every time a prayer was said, and thereby marked upon the string the number of times *prayed*." Richardson's *Dict*.)

**beak** — *Now on the*, THE TEMPEST, i. 2. 196. "The beak was a strong pointed body at the head of the ancient galleys. It is used here for the forecastle or the boltsprit" (JOHNSON).

**bear**, to carry, to gain, to win: *It must not bear my daughter*, TIMON OF ATHENS, i. 1. 134; *with more facile question bear it*, OTHELLO, i. 3. 23.

**bear a brain**, "have a perfect remembrance or recollection" (REED), ROMEO AND JULIET, i. 3. 30.

**bear hard**, "to have an unfavourable opinion of" (STEEVENS), "to bear a grudge" (CRAIK): *Cæsar doth bear me hard*, JULIUS CÆSAR, i. 2. 312; *Caius Ligarius doth bear Cæsar*

*hard*, JULIUS CÆSAR, ii. 1. 215; *if you bear me hard*, JULIUS CÆSAR, iii. 1. 158.

**bear-herd**, the keeper of a bear, THE TAMING OF THE SHREW, Induction, 2. 19; 2 HENRY IV., i. 2. 160.

**bear in hand**, to keep in expectation, to flatter one's hopes, to amuse with false pretences: *bear her in hand*, MUCH ADO ABOUT NOTHING, iv. 1. 301; *she bears me fair in hand*, THE TAMING OF THE SHREW, iv. 2. 3; *bear a gentleman in hand*, 2 HENRY IV., i. 2. 34; *Bore many gentlemen . . . In hand*, MEASURE FOR MEASURE, i. 4. 51; *Your daughter, whom she bore in hand to love* (whom she insidiously led to believe that she loved), CYMBELINE, v. 5. 43; *How you were borne in hand*, MACBETH, iii. 1. 80; *Was falsely borne in hand*, HAMLET, ii. 2. 67.

**bearing-cloth**, the cloth or mantle which usually covered the child when it was carried to the font, THE WINTER'S TALE, iii. 3. 111; 1 HENRY VI., i. 3. 42.

**bears** — *Call hither to the stake my two brave*, 2 HENRY VI., v. 1. 144. "The Nevils, Earls of Warwick, had a bear and ragged staff for their cognizance" (SIR J. HAWKINS). See, a little farther on, the speech of Warwick, "Now, by my father's badge," etc.

**bears** [*betray'd*] *with glasses*, JULIUS CÆSAR, ii. 1. 205. "Bears are reported to have been surprised by means of a mirror, which they would gaze on, affording their pursuers an opportunity of taking the surer aim" (STEEVENS).

**bear-ward**, the keeper of a bear, MUCH ADO ABOUT NOTHING, ii. 1. 34; 2 HENRY VI., v. i. 149, 210.

**bear-whelp** — *Unlick'd*. See *unlick'd*, etc.

**beat on**, to be busy on, to hammer on: *Do not infect your mind with beating on The strangeness*, etc., THE TEMPEST, v. 1. 246; *thine eyes and thoughts Beat on a crown*, 2 HENRY VI., ii. 1. 20; *Whereon his brains still beating*,

HAMLET, iii. 1. 174; *this her mind beats upon*, THE TWO NOBLE KINSMEN, iv. 3. 79.

**beautified** *Ophelia* — *The most*, HAMLET, ii. 2. 109; '*beautified*' is a vile phrase, HAMLET, ii. 2. 110. By *beautified* (which, however "vile a phrase," is common enough in our early writers) I believe that Hamlet means "beautiful," and not "accomplished," as it is explained by Caldecott.

**beauty** — *Be called thieves of the day's*, 1 HENRY IV., i. 2. 24. "There is, I have no doubt, a pun on the word *beauty*, which in the western counties is pronounced nearly in the same manner as *booty*. See 3 *Henry VI.* [i. 4. 63]: '*So triumph thieves upon their conquer'd booty*'" (MALONE).

**beaver on** — *With his*, 1 HENRY IV., iv. 1. 104; *through a rusty beaver peeps*, HENRY V., iv. 2. 44; *I cleft his beaver*, 3 HENRY VI., i. 1. 12; *is my beaver easier*, RICHARD III., v. 3. 50; *in a gold beaver*, TROILUS AND CRESSIDA, i. 3. 296; *his beaver up*, HAMLET, i. 2. 229; *their beavers down*, 2 HENRY IV., iv. 1. 120. "The *beaver* of a helmet is frequently used by writers, improperly enough, to express the helmet itself. It is in reality the lower part of it, adapted to the purpose of giving the wearer [by raising it up] an opportunity of taking breath when oppressed with heat, or, without putting off the helmet, of taking his repast" (DOUCE).

**becks, bows**, TIMON OF ATHENS, i. 2. 234.

**become**, to adorn, to set-off, to grace: *become disloyalty*, COMEDY OF ERRORS, iii. 2. 11; *become the field*, KING JOHN, v. 1. 55; *become hard-favour'd death*, 1 HENRY VI., iv. 7. 23; *vilest things Become themselves in her*, ANTONY AND CLEOPATRA, ii. 2. 243; *becomes the ground*, AS YOU LIKE IT, iii. 2. 227; *Whether the horse by him became his deed*, A LOVER'S COMPLAINT, 111.

**become you well to worship shadows** — *Since your falsehood shall*, THE TWO GENTLEMEN OF VERONA, iv. 2. 125. "It

is simply 'since your falsehood shall *adapt or render you fit* to worship shadows.' *Become* here answers to the Latin *convenire*, and is used according to its genuine Saxon meaning" (DOUCE).

**becomed**, for *becoming*: *what becomed love I might*, ROMEO AND JULIET, iv. 2. 26.

**becoming**, an adorning, the power of setting-off: *Whence hast thou this becoming of things ill*, SONNETS, cl. 5.

**becoming** — *So fill'd and so*, THE WINTER'S TALE, iii. 3. 22.  
See note.

**becomings** — *My*, What becomes me, ANTONY AND CLEOPATRA, i. 3. 96.

**bedfellow** — *The man that was his*, HENRY V., ii. 2. 8.  
"This unseemly custom [of men sleeping together] continued common till the middle of the last century, if not later" (MALONE).

**Bedlam** — *Tom o' ; the Bedlam ; Bedlam beggars*. See *Tom o' Bedlam*, etc.

**beg us** — *You cannot*, LOVE'S LABOUR'S LOST, v. 2. 490.  
Costard means, "We are not fools." "*To beg a person for a fool*; to apply to be his guardian. In the old common law was a writ *de idiota inquirendo*, under which, if a man was legally proved an idiot, the profits of his lands and the custody of his person might be granted by the king to any subject. See *Blackstone*, B. i. ch. 8, § 18. Such a person, when this grant was asked, was said *to be begged for a fool*; which that learned judge regarded as being still a common expression. See his note, *loc. cit.*" Nares's *Gloss*. "Frequent allusions to this practice occur in the old comedies. In illustration of it Mr. Ritson has given a curious story, which, as it is mutilated in the authority which he has used [*Cabinet of Mirth*, 1674], is here subjoined from a more original source, a collection of tales, etc., compiled about the time of Charles the First, pre-

served among the Harleian Mss. in the British Museum, No. 6395. 'The Lord North begg'd old Bladwell for a foole (though he could never prove him so), and having him in his custodie as a lunaticke, he carried him to a gentleman's house, one day, that was his neighbour. The L. North and the gentleman retir'd awhile to private discourse, and left Bladwell in the dining roome, which was hung with a faire hanging. Bladwell walking up and downe, and viewing the imagerie, spyed a foole at last in the hanging, and without delay drawes his knife, flyes at the foole, cutts him cleane out, and layes him on the floore. My L. and the gentl. coming in againe, and finding the tapestrie thus defac'd, he ask'd Bladwell what he meant by such a rude uncivill act: he answered, Sr., be content, I have rather done you a courtesie than a wrong, for if ever my L. N. had seene the foole there, he would have begg'd him, and so you might have lost your whole suite.' The same story, but without the parties' names, is related in Fuller's *Holy State*, p. 182" (DOUCE).

'*Beggar and the King — The*,' RICHARD II., v. 3. 80. See *Cophetua — King*.

beguiled *With outward honesty*, covered with the mask of honesty, THE RAPE OF LUCRECE, 1544.

behave, to govern, to manage: *He did behave his anger*, TIMON OF ATHENS, iii. 5. 22.

behest, a command, CYMBELINE, v. 4. 122.

beholding, beholden, THE TWO GENTLEMEN OF VERONA, iv. 4. 169; THE MERRY WIVES OF WINDSOR, i. 1. 249; MEASURE FOR MEASURE, iv. 3. 155; THE MERCHANT OF VENICE, i. 3. 100; AS YOU LIKE IT, iv. 1. 54; THE TAMING OF THE SHREW, i. 2. 270; ii. 1. 78; KING JOHN, i. 1. 239; RICHARD II., iv. 1. 160; RICHARD III., ii. 1. 129; iii. 1. 107; HENRY VIII., i. 4. 41; iv. 1. 21; v. 5. 70; TITUS ANDRONICUS, i. 1. 396; v. 3. 33; JULIUS CÆSAR, iii. 2. 65, 67; PERICLES, ii. 5. 25.

**beldam**, a grandmother : *the old beldam earth*, 1 HENRY IV., iii. 1. 32 (where, in the next line but one, is *Our grandam earth*, as synonymous) ; *To show the beldam daughters of her daughter*, THE RAPE OF LUCRECE, 953 ; *Old men and beldams* (old women), KING JOHN, iv. 2. 185.

**beldam**, used as a term of contempt, — a hag : *Beldam, I think we watch'd you*, 2 HENRY VI., i. 4. 42 ; *beldams as you are*, MACBETH, iii. 5. 2.

**be-lee'd and calm'd**, OTHELLO, i. 1. 30. "I have been informed that one vessel is said to be in the *lee* of another when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on. To *be-calm* (as I learn from Falconer's *Marine Dictionary*) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object" (STEEVENS).

**Bell, book, and candle shall not drive me back**, KING JOHN, iii. 3. 12. "In the solemn form of excommunication used in the Romish Church, the bell was tolled, the book of offices for the purpose used, and three candles extinguished with certain ceremonies." Nares's *Gloss*. (So Dekker :

"Bell, booke, or candle cannot curse me out."

*If it be not good, the Devil is in it*, 1612, sig. B 3.)

**Bellona's bridegroom**, MACBETH, i. 2. 55. Means Macbeth.

**bellis** — *If Warwick shake his*, 3 HENRY VI., i. 1. 47. An allusion to the bells with which falcons were furnished.

**be-mete**, to be-measure, THE TAMING OF THE SHREW, iv. 3. 112.

**bemoiled, bemired**, THE TAMING OF THE SHREW, iv. 1. 66.

**benches** — *Sleeping upon*, 1 HENRY IV., i. 2. 4. That is, sleeping upon *ale-house benches*, — a habit of idle sots. See Gifford's note on *Jonson's Works*, vol. i. p. 103.

**bench-holes**, holes of privies, ANTONY AND CLEOPATRA, iv. 7. 9.



**bending author** — *Our*, HENRY V., Epilogue, 2. "By *bending* our author meant *unequal to the weight of his subject, and bending beneath it*; or he may mean, as in *Hamlet*, 'Here *stooping* to your clemency'" (STEEVENS).

**beneath world** — *This*, TIMON OF ATHENS, i. 1. 47. Compare *the under generation*. See note, MEASURE FOR MEASURE, iv. 3. 85.

**benefit proceeding from our king** — *Of*, 1 HENRY VI., v. 4. 152. "*Benefit* is here a term of law. Be content to live as the *beneficiary* of our king" (JOHNSON).

**benison, blessing**, MACBETH, ii. 4. 40; KING LEAR, i. 1. 265; iv. 6. 227; PERICLES, ii. *Gower*, 10.

**bent** — *Her affections have their full*, MUCH ADO ABOUT NOTHING, ii. 3. 204; *the very bent of honour*, MUCH ADO ABOUT NOTHING, iv. 1. 186; *thy affection cannot hold the bent*, TWELFTH NIGHT, ii. 4. 36; *in the full bent*, HAMLET, ii. 2. 30; *fool me to the top of my bent*, HAMLET, iii. 2. 374. "*Bent* is used by our author for the utmost degree of any passion or mental quality. The expression is derived from archery; the bow has its *bent* when it is drawn as far as it can be" (JOHNSON).

**Bergomask dance** — *A*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 343; *your Bergomask*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 350. "A dance after the manner of the peasants of Bergomasco, a county in Italy belonging to the Venetians. All the buffoons in Italy affect to imitate the ridiculous jargon of that people, and from thence it became a custom to mimic also their manner of dancing" (HANMER).

**Bermoothes** — *The*, The Bermudas, THE TEMPEST, i. 2. 229.

**beshrew, to curse**, — but a mild form of imprecation, = "a mischief on," THE TWO GENTLEMEN OF VERONA, i. 1. 119; THE MERCHANT OF VENICE, ii. 6. 52; iii. 2. 14; ROMEO AND JULIET, v. 2. 26; HAMLET, ii. 1. 113; and in many other passages.

**besmirsch**, to be-smut, *HAMLET*, i. 3. 15; *besmirsch'd*, *HENRY V.*, iv. 3. 110. See *smirsch*.

**Besonian**, 2 *HENRY IV.*, v. 3. 112; *besonians* (besonians, *Dyce*), 2 *HENRY VI.*, iv. 1. 134. The Italian origin of the word *besonian* (see *post*), shows that it properly means "a needy fellow, a beggar;" but it was also used in the sense of "a raw or needy soldier;" and eventually it became a term of reproach,—"a knave, a scoundrel" ("Bisogno, *need, want. Also a fresh needy soldier. . . . Bisognoso, needy, necessitous.*" Florio's *Ital. and Engl. Dict.* "Bisongne . . . a filthy knave, or clowne; a raskall, bisonian, base humored scoundrell." Cotgrave's *Fr. and Engl. Dict.* For the following illustrations of the word I am indebted to Mr. Bolton Corney: "Their order is [in Spain], where the warres are present, to supplie their regiments, being in action, with the garrisons out of all his dominions and prouinces before they dislodge, *besonios* supply[ing] their places, raw men, as wee tearme them. By these meanes hee traines his *besonios*, and furnisheth his armie with trained souldiers." *A brief discourse of Warre, by Sir Roger Williams*, 1590, 4to, p. 11. "Bisognio or Bisonnio, a Spanish or Italian word, and is, as we terme it, a raw souldier, unexpert in his weapon, and other military points." *The theorike and practike of moderne warres, by Robert Barret*, 1598, folio, sig. r 4. "Bisoños, *Voyez Visoños. . . . Visoño, nouveau soldat, apprenty.*" *Tesoro de las dos lenguas Francesa y Española, por Cesar Ovdin*, 1607, 4to. "*Bisoño*, el soldado nuevo en la milicia, es nōbre casual y moderno," etc. *Tesoro de la lengua Castellana, o Española, por D. Sebastian de Cobarruias*, 1611, sig. s 2 verso. Cobarruias or Covarruias gives us twenty-five lines on this word: he states that some Spanish soldiers in Italy learned the word *Visoño*, and were accustomed to ask alms, saying *Visoño pan*, *Visoño carne*, etc., and were thence called

*Visoños*; which circumstance is alluded to by one of their dramatists, Torres Naharro).

**besort**, attendance, train: *With such accommodation and besort*, OTHELLO, i. 3. 239.

**besort**, to suit, to befit, to become: *such men as may besort your age*, KING LEAR, i. 4. 250.

**best** — *Send us to Rome The*, CORIOLANUS, i. 9. 77. Here the best means "the chief persons of Corioli."

**best men** — *Men of few words are the*, HENRY V., iii. 2. 35. "Best men, that is, bravest; so, in the next lines, good deeds are brave actions" (JOHNSON).

**Best** — *That did betray the*, THE WINTER'S TALE, i. 2. 419. An allusion to Judas Iscariot.

**best-condition'd**, endowed with the best disposition, THE MERCHANT OF VENICE, iii. 2. 295. See *condition*.

**best-indu'd**, "gifted or endowed in the most extraordinary manner" (STEEVENS), HENRY V., ii. 2. 139.

**bested** — *Worse*, "In a worse plight" (JOHNSON), 2 HENRY VI., ii. 3. 56.

**bestow**, to stow, to lodge, to place: *bestow your luggage*, THE TEMPEST, v. 1. 299; *bestow these papers*, JULIUS CÆSAR, i. 3. 151; *bestow ourselves*, HAMLET, iii. 1. 33, 44; *I will bestow him*, HAMLET, iii. 4. 176; *you have bestow'd my money*, COMEDY OF ERRORS, i. 2. 78; *our bloody cousins are bestow'd In England*, MACBETH, iii. 1. 29; *will you see the players well bestow'd?* HAMLET, ii. 2. 517; *Where the dead body is bestowed*, HAMLET, iv. 3. 12; *the old man and his people Cannot be well bestow'd*, KING LEAR, ii. 4. 287; *Where he bestows himself*, MACBETH, iii. 6. 24.

**bestow**, to carry, to show: *See Falstaff bestow himself to-night in his true colours*, 2 HENRY IV., ii. 2. 163; *bestows himself Like a ripe sister*, AS YOU LIKE IT, iv. 3. 86.

**bestowed her on her own lamentation**, "gave her up to her sorrows" (STEEVENS), MEASURE FOR MEASURE, iii. 1. 221.

**bestraught**, distraught, mad, *THE TAMING OF THE SHREW*, Induction, 2. 23.

**beteem**, to give in streaming abundance : *which I could well Beteem them from the tempest of mine eyes*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 131.

**beteem**, to suffer, "deign to allow" (*CALDECOTT*) : *That he might not beteem the winds of heaven*, etc., *HAMLET*, i. 2. 141.

**better**, *and worse* — *Still*, "Better in regard to the wit of your *double entendre*, but worse in respect to the grossness of your meaning" (*STEEVENS*), *HAMLET*, iii. 2. 245.

**bettering thy loss makes the bad-causer worse**, *RICHARD III.*, iv. 4. 122. "*Bettering is amplifying, magnifying thy loss*. Shakespeare employed this word for the sake of an antithesis, in which he delighted, between *better* and *loss*" (*MALONE*).

**bevel**, crooked, *SONNETS*, cxxi. 11.

**Bevis was believ'd** — *That*, That the incredible incidents in the famous romance of *Bevis of Southampton* were now believed, *HENRY VIII.*, 1. i. 38.

**bewray**, to discover, 3 *HENRY VI.*, i. 1. 211; iii. 3. 97; *CORIOLANUS*, v. 3. 95; *TITUS ANDRONICUS*, ii. 4. 3; v. 1. 28; *KING LEAR*, ii. 1. 107; iii. 6. 111; *bewray'd*, 1 *HENRY VI.*, iv. 1. 107; *THE RAPE OF LUCRECE*, 1698; *THE PASSIONATE PILGRIM*, xix. 54.

**bezonians**, 2 *HENRY VI.*, iv. 1. 134. See *Besonian*.

**bias**, swelled, out of shape ("as the bowl on the *biassed* side," *Johnson's Dict.*) : *thy spher'd bias cheek*, *TROILUS AND CRESSIDA*, iv. 5. 8.

**bid**, to invite : *I will bid the duke to the nuptial*, *AS YOU LIKE IT*, v. 2. 39; *bid your friends*, *AS YOU LIKE IT*, v. 2. 67; *he hath bid me to a calf's-head and a capon*, *MUCH ADO ABOUT NOTHING*, v. 1. 150; *I am bid forth to supper*, *THE MERCHANT OF VENICE*, ii. 5. 11; *I am not bid to wait*

*upon this bride*, TITUS ANDRONICUS, i. 1. 338; *bid me to 'em*, TIMON OF ATHENS, i. 2. 79.

**bid**, endured : *for whom you bid like sorrow*, RICHARD III., iv. 4. 304.

**bid the base**, and *run the base*. See *base*, — *prison-base*, etc.

**Biddy**, TWELFTH NIGHT, iii. 4. 110. A call to allure chickens.

**bide upon 't** — *To*, equivalent to "My abiding opinion is," THE WINTER'S TALE, i. 2. 242.

("Captain, thou art a valiant gentleman;  
To abide upon 't, a very valiant man.")

Beaumont and Fletcher's *King and No King*, act iv. sc. 3.

"The wife of the said Peter then said, *to abide upon it*, I thinke that my husband will neuer mend," etc. Potts's *Discoverie of Witches in the Countie of Lancaster*, 1613, sig. r 4.)

**bigamy** — *Loathed*, RICHARD III., iii. 7. 189. "*Bigamy*, by a canon of the council of Lyons, A. D. 1274 (adopted in England by a statute in 4 Edw. I.), was made unlawful and infamous. It differed from *polygamy* or having two wives at once; as it consisted in either marrying two virgins successively, or once marrying a widow" (BLACKSTONE). (Fielding, in his *Amelia*, applies the term *bigamy* to marrying two wives successively; vol. ii. p. 240, vol. iii. p. 19, ed. 1752.)

**biggen**, 2 HENRY IV., iv. 5. 27. "A cap, quoif, or dress for the head, formerly worn by men, but now limited, I believe, almost entirely to some particular cap or bonnet for young children. . . . Caps or coifs were probably first called *beguins* or *biggins*, from their resemblance to the caps or head-dress worn by those Societies of young women who were called *Beguines* in France, and who led a middle kind of life between the secular and religious, made no vows, but maintained themselves by the work of their own hands." Boucher's *Glossary of Arch. and Prov. Words*.

**bilberry**, wortleberry, THE MERRY WIVES OF WINDSOR, v. 5. 43.

**bilbo**, a sword (so called from *Bilboa* in Spain, which was famous for its manufacture of sword-blades), THE MERRY WIVES OF WINDSOR, i. 1. 146; iii. 5. 98.

**bilboes** — *The*, HAMLET, v. 2. 6. “The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain where instruments of steel were fabricated in the utmost perfection. To understand Shakespeare’s allusion completely, it should be known that, as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London, among the other spoils of the Spanish Armada” (STEEVENS).

**bill**, a sort of pike or halbert, or rather a kind of battle-axe affixed to a long staff, formerly carried by the English infantry, and afterwards the usual weapon of watchmen (“*Bills* — these long-popular weapons of the foot-soldier — were constructed to thrust at mounted men, or cut and damage their horse-furniture; sometimes they were provided with a side-hook to seize a bridle.” FAIRHOLT): *Take thou the bill* (with a quibble), *give me thy mete-yard*, THE TAMING OF THE SHREW, iv. 3. 148; *my brain-pan had been cleft with a brown bill*, 2 HENRY VI., iv. 10. 12; *have a care that your bills be not stolen*, MUCH ADO ABOUT NOTHING, iii. 3. 38; *a goodly commodity, being taken up of these men’s bills* (with a quibble both on *taken up*, — see *take up*, — and on *bills*), MUCH ADO ABOUT NOTHING, iii. 3. 163; *manage rusty bills*, RICHARD II., iii. 2. 118; *take up commodities upon our bills* (with a quibble), 2 HENRY VI., iv. 7. 120; *our bills*. Tim. *Knock me down with ’em*

(with a quibble) : *cleave me to the girdle*, TIMON OF ATHENS, iii. 4. 89 ; *Bring up the brown bills*, KING LEAR, iv. 6. 91.

**bill**, a forest-bill, an implement carried by foresters : *With bills on their necks* (with a quibble — see note), AS YOU LIKE IT, i. 2. 108.

**bill**, a placard posted by public challengers : *He set up his bills here in Messina*, MUCH ADO ABOUT NOTHING, i. 1. 32.

**bill**, a billet, a note : *give these bills Unto the legions on the other side*, JULIUS CÆSAR, v. 2. 1.

**bin**, been, THE RAPE OF LUCRECE, 210.

**bird-bolt**, a short thick arrow with a blunted extremity, for killing birds without piercing them, MUCH ADO ABOUT NOTHING, i. 1. 35 ; LOVE'S LABOUR'S LOST, iv. 3. 20 ; *bird-bolts*, TWELFTH NIGHT, i. 5. 87.

**birds**, *deceived with painted grapes*, VENUS AND ADONIS, 601 ; "Our author alludes to the celebrated picture of Zeuxis, mentioned by Pliny, in which some grapes were so well represented that birds lighted on them to peck at them" (MALONE).

**birthdom**, birthright, MACBETH, iv. 3. 4.

**bisson**, blind : *your bisson conspectuities*, CORIOLANUS, ii. 1. 59 ; *this bisson multitude* (bosom multiplied, Cambridge), CORIOLANUS, iii. 1. 131.

**bisson**, blinding : *bisson rheum*, HAMLET, ii. 2. 500.

**bite my thumb at them** — *I will*, ROMEO AND JULIET, i. 1. 41 ; *Do you bite your thumb at us, sir?* etc., ROMEO AND JULIET, i. 1. 43. "This mode of insult, in order to begin a quarrel, seems to have been common in Shakespeare's time. Dekker, in his *Dead Term*, 1608, describing the various groups that daily frequented St. Paul's Church, says, 'What swearing is there, what shouldering, what justling, what jeering, what *byting of thumbs*, to beget quarrels !' [a passage originally cited by MALONE] . . . The mode



in which this contemptuous action was performed is thus described by Cotgrave [*sub Nique*], in a passage which has escaped the industry of all the commentators: 'Faire la nique: to mocke by nodding or lifting up of the chinne; or more properly, to threaten or defie by putting the thumbe naile into the mouth, and with a jerke (from the upper teeth) make it to knacke'" (SINGER).

**bite thee by the ear** — *I will*, ROMEO AND JULIET, ii. 4. 75.

"This odd mode of expressing pleasure, which seems to be taken from the practice of animals, who, in a playful mood, bite each other's ears, etc., is very common in our old dramatists." Gifford's note on *Jonson's Works*, vol. ii. p. 184.

**bitter sweeting** — *A very*, ROMEO AND JULIET, ii. 4. 77.

*Sweeting* means a kind of sweet apple; *bitter-sweet* or *bitter-sweeting*, an apple which has a compound taste of sweet and bitter ("A bitter-sweet [Apple], *Amarimellum*." Coles's *Lat. and Engl. Dict.*).

**black men are pearls in beauteous ladies' eyes**, THE TWO GENTLEMEN OF VERONA, v. 2. 12. Ray gives "A black man 's a jewel in a fair woman's eye." *Proverbs*, p. 47, ed. 1768.

**Black-Monday**, THE MERCHANT OF VENICE, ii. 5. 24. "Black Monday (as Mr. Peck observes, *Explanatory and Critical Notes upon Shakespeare's Plays*) 'is a moveable day; it is Easter-Monday, and was so called on this occasion. In the 34th of Edward III. [1360], the 14th of April, and the morrow after Easter-day, King Edward with his host lay before the city of Paris; which day was full dark of mist and hail, and so bitter cold, that many men died on their horses backs with the cold. Wherefore unto this day it hath been call'd the *Blacke-Monday*.' *Stow*, p. 264 b" (GREY).

**blacks** — *O'er-dyed*, THE WINTER'S TALE, i. 2. 132. *Blacks*, that is, mourning habiliments: by *o'er-dy'd blacks* "Sir

Thomas Hanmer understands blacks dyed too much, and therefore rotten" (JOHNSON).

**bladed corn**, corn in the blade, *MACBETH*, iv. 1. 55.

**blank**, the white in the centre of the butts (see *clout*), also the mark or aim in gunnery: *the blank And level* (the mark and range or line of aim) *of my brain*, *THE WINTER'S TALE*, ii. 3. 5; *As level as the cannon to his blank*, *HAMLET*, iv. 1. 42; *The true blank of thine eye*, *KING LEAR*, i. 1. 158; *within the blank* ("shot," JOHNSON) *of his displeasure*, *OTHELLO*, iii. 4. 129.

**blanks**, *benevolences*, and *I wot not what* — *As*, *RICHARD II.*, ii. 1. 250. "*Blanks*. A mode of extortion, by which *blank* papers were given to the agents of the crown, which they were to fill up as they pleased, to authorize the demands they chose to make." Nares's *Gloss*. "Stow records, that Richard II. 'compelled all the Religious, Gentlemen, and Commons, to set their scales to *blankes*, to the end he might, if it pleased him, oppresse them severally, or all at once: some of the Commons paid 1000 markes, some 1000 pounds,' etc. *Chronicle*, p. 319, fol. 1639" (HOLT WHITE).

**blanks** — *Commit to these waste*, *SONNETS*, LXXVII. 10: "Probably this Sonnet was designed to accompany a present of a book consisting of blank paper. Lord Orrery sent a birth-day gift of the same kind to Swift, together with a copy of verses of the same tendency" (STEEVENS).

**blast in proof**, burst in the trial (a metaphor, as Steevens observes, from the proving of fire-arms or cannon), *HAMLET*, iv. 7. 154.

**blear'd thine eyne**, imposed upon you, deceived you, *THE TAMING OF THE SHREW*, v. 1. 104 (The expression is a very old one).

**blench**, to start off, to fly off, to shrink, to flinch, *MEASURE FOR MEASURE*, iv. 5. 5; *THE WINTER'S TALE*, i. 2. 333

(where Steevens explains *Could man so blench?* by "Could any man so start or fly off from propriety of behaviour?"); TROILUS AND CRESSIDA, i. 1. 28; ii. 2. 68; HAMLET, ii. 2. 593.

**blenches**, "starts, or aberrations from rectitude" (MALONE), SONNETS, ex. 7.

**blend**, blended, blent: *blend with objects manifold*, THE LOVER'S COMPLAINT, 215.

**blent**, blended: *being blent together*, THE MERCHANT OF VENICE, iii. 2. 182; *beauty truly blent*, TWELFTH NIGHT, i. 5. 223.

**blind-worm**, a slow-worm, MACBETH, iv. 1. 16; *blind-worms*, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 11.

**blister'd breeches**, "breeches puffed, swelled out like blisters" (STEEVENS), breeches "gathered into close rolls or blisters" (FAIRHOLT), HENRY VIII., i. 3. 31.

**bloat**, bloated, swollen with intemperance, HAMLET, iii. 4. 182.

**block**, the shape or fashion of a hat, — properly the mould on which felt hats were formed: *changes with the next block*, MUCH ADO ABOUT NOTHING, i. 1. 63 (Dekker uses the word metaphorically: "But, sirra Ningle, of what fashion is this knights wit, of what blocke?" *Satiro-mastix*, 1602, sig. c 2).

**block**, the hat itself: *This 's a good block*, KING LEAR, iv. 6. 184.

**blood**, disposition, inclination, temperament, impulse: *Blood, thou art blood*, MEASURE FOR MEASURE, ii. 4. 15; *faith melteth into blood* ("as wax, when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea," STEEVENS), MUCH ADO

ABOUT NOTHING, ii. 1. 159; *wisdom and blood combating*, MUCH ADO ABOUT NOTHING, ii. 3. 150; *his important blood*, ALL 'S WELL THAT ENDS WELL, iii. 7. 21; *Let thy blood be thy direction till thy death!* TROILUS AND CRESSIDA, ii. 3. 28; *Strange, unusual blood*, TIMON OF ATHENS, iv. 2. 38; *To let these hands obey my blood*, KING LEAR, iv. 2. 64; *our bloods No more obey the heavens*, etc., CYMBELINE, i. 1. 1.

**blood** — *To be in* (a term of the chase), to be in good condition, to be vigorous: *The deer was, as you know, sanguis, in blood*, LOVE'S LABOUR'S LOST, iv. 2. 3; *If we be English deer, be then in blood* ("of true mettle," JOHNSON), 1 HENRY VI., iv. 2. 48; *Thou rascal, thou art worst in blood to run*, CORIOLANUS, i. 1. 157 (a rather difficult passage; see note); *his crest up again and the man in blood*, CORIOLANUS, iv. 5. 211.

**blood will I draw on thee, thou art a witch**, 1 HENRY VI., i. 5. 6. "The superstition of those times taught that he that could draw the witch's blood was free from her power" (JOHNSON).

**blood-bolter'd**, MACBETH, iv. 1. 123. "It [*blood-boltered*] is a provincial term, well known in Warwickshire, and probably in some other counties. When a horse, sheep, or other animal, perspires much, and any of the hair or wool, in consequence of such perspiration, or any redundant humour, becomes matted in tufts with grime and sweat, he is said to be *boltered*; and whenever the blood issues out, and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*" (MALONE). "To *bolter*, in Warwickshire, signifies to *daub*, *dirty*, or *begrime*. 'I ordered (says my informant) a harness-collar to be made with a linen lining, but blacked, to give it the appearance of leather. The sadler made the lining as he was directed, but did not black it, saying, it would *bolter* the horse. Being asked what he meant by *bolter*, he re-

plied, *dirty, besmear*; and that it was a common word in his country. This conversation passed within eight miles of Stratford-on-Avon.' In the same neighbourhood, when a boy has a broken head, so that his hair is matted together with blood, his head is said to be *boltered* (pronounced *baltered*). So, in Philemon Holland's translation of Pliny's *Natural History*, 1601, Book xii. ch. xvii. p. 370: 'they doe drop and distill the said moisture, which the shrewd and unhappie beast catcheth among the shag long haire of his beard. Now by reason of dust getting among it, it *baltereth* and cluttereth into knots,' etc." (STEEVENS). "*Boltered*. Having the hair clotted or matted together." Supplement to Richardson's *Dict*. "According to Sharp's *Ms. Warwickshire Glossary*, snow is said to *balter* together; and Batchelor says, 'hasty pudding is said to be *boltered* when much of the flour remains in lumps.' *Orthoepical Analysis*, 1809, p. 126" (HALLIWELL). "I believe the Warwickshire word [*balter*] to have originated in *ball*, and to have meant *balled, clogged, or matted*." Latham's *Johnson's Dict. sub* "*Bolter*."

**bloody**, in or of the blood: *Lust is but a bloody fire*, THE MERRY WIVES OF WINDSOR, v. 5. 93.

**blow**, to blow upon: *Air, quoth he, thy cheeks may blow*, LOVE'S LABOUR'S LOST, iv. 3. 105; *And the very ports they blow*, MACBETH, i. 3. 15.

**blow**, to swell: *blown Jack*, 1 HENRY IV., iv. 2. 47; *the blown tide* (wrongly explained "the tide driven by the wind"), CORIOLANUS, v. 4. 46; *blown ambition*, KING LEAR, iv. 4. 27; *a vent of blood, and something blown*, ANTONY AND CLEOPATRA, v. 2. 346; *our blown sails*, PERICLES, v. 1. 253; *how imagination blows him*, TWELFTH NIGHT, ii. 5. 40; *This blows my heart*, ANTONY AND CLEOPATRA, iv. 6. 34.

**blow my mouth**—*The flesh-fly*, THE TEMPEST, iii. 1. 63. Here, according to Malone, *blow* means "swell and in-

flame ;" but, says Steevens, "to *blow*, as it stands in the text, means 'the act of a fly by which she lodges eggs in flesh.'"

**blubber'd queens**, *THE TWO NOBLE KINSMEN*, i. 1. 180 ; *Blubbery and weeping, weeping and blubbery*, *ROMEO AND JULIET*, iii. 3. 87. It must be remembered that the verb to *blubber* did not formerly convey the somewhat ludicrous idea which it does at present.

**blue-bottle rogue**, an allusion to the dress of the beadle, which in Shakespeare's days was blue, *2 HENRY IV.*, v. 4. 20.

**blue-caps**, "a name of ridicule given to the Scots, from their *blue bonnets*" (*JOHNSON*), *1 HENRY IV.*, ii. 4. 347.

**blue coats**, the common dress of serving-men in Shakespeare's time and long before, *THE TAMING OF THE SHREW*, iv. 1. 79 ; *1 HENRY VI.*, i. 3. 1, 47.

**blue eye** — *A*, "A blueness about the eyes" (*STEEVENS*): *a blue eye and sunken*, *AS YOU LIKE IT*, iii. 2. 346.

**blunt**, dull, stupid, insensible : *That Clarence is so harsh, so blunt, unnatural*, *3 HENRY VI.*, v. 1. 86.

**blurtd at**, pished at, held in contempt, *PERICLES*, iv. 3. 34.

**blush** . . . *like a black dog, as the saying is*, *TITUS ANDRONICUS*, v. 1. 121. Ray gives, "To blush like a black dog." *Proverbs*, p. 218, ed. 1768, And Walker cites, from Withals's *Adagia*, p. 557, "*Faciem perfricuit*. Hee blusheth like a blacke dogge, he hath a brazen face."

**boar of Thessaly** — *The*, "The boar killed by Meleager" (*STEEVENS*), *ANTONY AND CLEOPATRA*, iv. 13. 2.

**board**, to accost, to address : *board her*, *THE TAMING OF THE SHREW*, i. 2. 93 ; *TWELFTH NIGHT*, i. 3. 53 ; *board him*, *HAMLET*, ii. 2. 169 ; *boarded me*, *THE MERRY WIVES OF WINDSOR*, ii. 1. 78 ; *MUCH ADO ABOUT NOTHING*, ii. 1. 125 ; *boarded her*, *ALL 'S WELL THAT ENDS WELL*, v. 3. 209 ; *boarding*, *THE MERRY WIVES OF WINDSOR*, ii. 1. 79 (with a quibble).

**bob**, a taunt, a scoff ("A bob, sanna." Coles's *Lat. and Engl. Dict.*): *senseless of the bob*, *As You Like It*, ii. 7. 55.

**bob**, to cheat: *You shall not bob us out of our melody*, *TROILUS AND CRESSIDA*, iii. 1. 65; *gold and jewels that I bobb'd from him* ("fool'd him out of," MALONE), *OTHELLO*, v. 1. 16.

**bodged**, yielded, gave way. 3 *HENRY VI.*, i. 4. 19.

**bodkin**, a small dagger: *his quietus make With a bare bodkin*, *HAMLET*, iii. 1. 76.

**boggler**, *ANTONY AND CLEOPATRA*, iii. 13. 110. Means here "a vicious woman, one who starts from the right path. Johnson in his *Dict.* explains it a doubter, a timorous man; but it is evidently addressed, not to Thyreus, but Cleopatra." Nares's *Gloss*.

**Bohemian-Tartar**, "A wild appellation, to insinuate that Simple makes a strange appearance" (JOHNSON), *THE MERRY WIVES OF WINDSOR*, iv. 5. 18.

**bold**, confident: *Bold of your worthiness*, *LOVE'S LABOUR'S LOST*, ii. 1. 28.

**bolds**, emboldens, *KING LEAR*, v. 1. 26.

**Bolingbroke** *About his marriage — The prevention of poor*, *RICHARD II.*, ii. 1. 167. "When the Duke of Hereford, after his banishment, went into France, he was honourably entertained at that court, and would have obtained in marriage the only daughter of the Duke of Berry, uncle to the French king, had not Richard prevented the match" (STEEVENS).

**bolins**, *PERICLES*, iii. 1. 43. "*Bowlines are ropes by which the sails of a ship are governed when the wind is unfavourable. They are slackened when it is high. This term occurs again in The Two Noble Kinsmen*, iv. 1. 149.

'the wind is fair.

Top the *bowling*.'



They who wish for more particular information concerning *bolings*, may find it in Smith's *Sea Grammar*, 4to, 1627, p. 23" (STEEVENS).

**bollen** (woollen, *Cambridge*), swollen, THE MERCHANT OF VENICE, iv. 1. 56 (see note); THE RAPE OF LUCRECE, 1417.

**bolt**, is described by R. Holme as being properly "an arrow with a round or half-round bobb at the end of it, with a sharp-pointed arrow-head proceeding therefrom" (Nares's *Gloss.*, — where see more concerning it); but it is used to signify an arrow in general: *where the bolt of Cupid fell*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 165; *fool's bolt*, AS YOU LIKE IT, v. 4. 61; HENRY V., iii. 7. 119; *a bolt of nothing*, CYMBELINE, iv. 2. 301.

**bolt is soon shot** — *A fool's*. See *fool's bolt is soon shot* — *A*.

**bolt on 't** — *Make a shaft or a*. See *make a shaft*, etc.

**bolted**, sifted, THE WINTER'S TALE, iv. 4. 356; HENRY V., ii. 2. 137; CORIOLANUS, iii. 1. 322.

**bolters**, sieves, 1 HENRY IV., iii. 3. 69.

**bolting-hutch**, "the wooden receptacle into which the meal is *bolted*" (STEEVENS), 1 HENRY IV., ii. 4. 434.

**bombard**, a large leathern vessel for distributing liquor, THE TEMPEST, ii. 2. 21; 1 HENRY IV., ii. 4. 436; *baiting of bombards* ("tippling," JOHNSON), HENRY VIII., v. 4. 78.

**bombast**, material for stuffing out dresses (originally cotton): *As bombast and as lining to the time*, LOVE'S LABOUR'S LOST, v. 2. 769; *my sweet creature of bombast*, 1 HENRY IV., ii. 4. 318.

**bona-roba**, a courtesan ("Buonarobba, as we say good stuffe, that is, a good wholesome plum-cheeked [plump-cheeked] wench." Florio's *Ital. and Engl. Dict.*), 2 HENRY IV., iii. 2. 200; *bona-robas*, 2 HENRY IV., iii. 2. 22.

**bond** — *I knew it for my*, I knew it "to be my bounden duty" (MASON), ANTONY AND CLEOPATRA, i. 4. 84.

**bonneted**, CORIOLANUS, ii. 2. 25. This is generally explained "took off their bonnets" (and Cotgrave has "Bonneter. *To put of his cap vnto.*" *Fr. and Engl. Dict.*); but the passage is very awkward and obscure.

**book**, one's studies, learning. *The tenor of my book*, MUCH ADO ABOUT NOTHING, iv. 1. 167; *my book preferr'd me to the king*, 2 HENRY VI., iv. 7. 68; *A beggar's book*, HENRY VIII i., 1. 122 (Compare *unbookish*).

**book**, a writing, a paper: *By that time will our book* (articles, paper of conditions), *I think, be drawn*, 1 HENRY IV., iii. 1. 223; *By this our book is drawn*, 1 HENRY IV., iii. 1. 265; *A book? O rare one!* CYMBELINE, v. 4. 133.

**book**, — *We quarrel in print, by the*, AS YOU LIKE IT, v. 4. 85. "The particular book here alluded to is a very ridiculous treatise of one Vincentio Saviolo, entitled *Of Honor and Honorable Quarrels*, in quarto, printed by Wolf, 1594, forming the Second Book of *Vincentio Saviolo his Practise*. This Second Book he describes as 'A Discourse most necessarie for all Gentlemen that haue in regarde their honors, touching the giuing and receiuing of the Lie, wherevpon the Duello and the Combats in diuers sortes doth insue, and many other inconueniences for lack only of the true knowledge of honor, and the contrarie, and the right vnderstanding of wordes, which heere is plainly set downe.' The contents of the several chapters are as follow. 1. 'A Rvle and Order concerning the Challenger and Defender.' 2. 'What the reason is, that the partie vnto whom the Lie is giuen ought to become Challenger, and of the nature of Lies.' 3. 'Of the manner and diuersitie of Lies.' 4. 'Of Lies certaine.' 5. 'Of conditionall Lyes.' 6. 'Of the Lye in generall.' 7. 'Of the Lye in particular.' 8. 'Of foolish Lyes.' 9. 'A conclusion touching the Challenger and the Defender, and of the wresting and returning back of the Lye or Dementie.' In the chapter 'Of Conditionall Lies,' speaking of the particle *if*, he says, 'Conditionall Lyes

be such as are giuen conditionally ; as if a man should saie or write these woordes, — *If* thou hast saide that I haue offered my Lord abuse, thou lyeest ; or *if* thou saiest so heerafter, thou shalt lye ; and as often as thou hast or shalt so say, so oft do I and will I say that thou doest lye. Of these kinde of Lyes giuen in this manner often arise much contention in words, and diuers intricate worthy battailes, multiplying wordes vpon wordes, whereof no sure conclusion can arise.' By which he means, they cannot proceed to cut one another's throats while there is an *if* between. Which is the reason of Shakespeare making the Clown say, 'I knew when seven justices,' etc. Caranza was another of these authentic authors upon the Duello. Fletcher, in his last act of *Love's Pilgrimage*, ridicules him with much humour" (WARBURTON, — whose note I have greatly altered and corrected by means of the old ed. of the transl. of Saviolo's work).

**Book of Riddles** — *The, THE MERRY WIVES OF WINDSOR*, i. 1. 182. Was, in all probability, what is called in the edition of 1629, *The Booke of Meery Riddles*, etc., a copy of which is preserved at Bridgewater House. No earlier edition is known ; but earlier editions must have once existed, as the work is mentioned by Laneham in his *Letter from Kenilworth*, 1575.

**Book of Songs and Sonnets**, *THE MERRY WIVES OF WINDSOR*, i. 1. 179. Most probably the *Songes and Sonnettes* by Lord Surrey, Sir Thomas Wyatt, and others, printed in 1557, and very popular during the time of Queen Elizabeth.

**books for good manners**, *AS YOU LIKE IT*, v. 4. 86. There were several books of this kind, the earliest of which was probably *The boke named and intytled Good Maners*, printed by De Worde in 1507.

**boot**, profit, gain, something added : *with boot*, *MEASURE FOR MEASURE*, ii. 4. 11 ; *KING LEAR*, v. 3. 301 ; *it is no boot* (it is of no avail), *THE TAMING OF THE SHREW*, v. 2. 176 ;

1 HENRY VI., iv. 6. 52; *Grace to boot* (over and above, in addition), THE WINTER'S TALE, i. 2. 80; *there's some boot* ("something over and above," JOHNSON), THE WINTER'S TALE, iv. 4. 627; *without boot! what a boot is here*, etc., THE WINTER'S TALE, iv. 4. 665; *there is no boot* ("no advantage, no use, in delay or refusal," JOHNSON), RICHARD II., i. 1. 164; *make boot of this*, 2 HENRY VI., iv. 1. 13; *Young York he is but boot* ("that which is thrown in," JOHNSON, a make-weight), RICHARD III., iv. 4. 65; *Saint George to boot* (over and above, in addition), RICHARD III., v. 3. 301; *Make boot of his distraction*, ANTONY AND CLEOPATRA, iv. 1. 9. (In the passages, *Grace to boot* and *Saint George to boot*, Malone explains *to boot* by "to help.")

**boot**, booty: *Make boot upon the summer's velvet buds; Which pillage*, etc., HENRY V., i. 2. 194; *boot and glory*, THE TWO NOBLE KINSMEN, i. 2. 70.

**boot**, to benefit, to enrich: *I will boot thee with what gift beside Thy modesty can beg*, ANTONY AND CLEOPATRA, ii. 5. 71.

**boot**, to put on boots: *Boot, boot, Master Shallow*, 2 HENRY IV., v. 3. 133.

**boots** — *Give me not the*, THE TWO GENTLEMEN OF VERONA, i. 1. 27. "A proverbial expression, though now disused, signifying, don't make a laughing-stock of me; don't play upon me. The French have a phrase, *Bailler foin en corne*; which Cotgrave thus interprets, *To give one the boots*; to sell him a bargain" (THEOBALD, — whose explanation of the text I believe to be right). "An allusion, as it is supposed, to the diabolical torture of the boot. Not a great while before this play was written it had been inflicted in the presence of King James on one Dr. Fian, a supposed wizard, who was charged with raising the storms that the king encountered in his return from Denmark. . . . The unfortunate man was afterwards burned" (DOUCE). This torture consisted in the leg and knee of

the criminal being enclosed within a tight iron boot or case, wedges of iron being then driven in with a mallet between the knee and the iron boot; but probably most readers will recollect the description of Macbriar undergoing this punishment in Scott's *Old Mortality*.

**bore in hand.** See *bear in hand*.

**bore of the matter** — *Much too light for the*, HAMLET, iv. 6. 22.

"The bore is the caliber of a gun, or the capacity of the barrel. 'The matter (says Hamlet) would carry heavier words'" (JOHNSON).

**bores me with some trick** — *He*, "He stabs or wounds me by some artifice or fiction" (JOHNSON), "He undermines me with some device" (STAUNTON), HENRY VIII., i. 1. 128.

**borne in hand.** See *bear in hand*.

**borrows money in God's name**, MUCH ADO ABOUT NOTHING, v. 1. 295. "That is, is a common beggar. This alludes to the 17th verse of the 19th chapter of *Proverbs*: 'He that giveth to the poor lendeth unto the Lord'" (STEEVENS).

**bosky**, woody, THE TEMPEST, iv. 1. 81 (where, according to Steevens, *bosky acres* "are fields divided from each other by hedge-rows"); (*busky*, Cambridge) 1 HENRY IV., v. 1. 2.

**bosom**, wish, desire: *And you shall have your bosom on this wretch*, MEASURE FOR MEASURE, iv. 3. 131.

**bosom of thy love** — *Even in the milk-white*, THE TWO GENTLEMEN OF VERONA, iii. 1. 250; '*In her excellent white-bosom, these*,' HAMLET, ii. 2. 112. "Women anciently had a pocket in the fore part of their stays, in which they not only carried love-letters and love-tokens, but even their money and materials for needle-work" (STEEVENS).

**boss'd**, embossed, studied, THE TAMING OF THE SHREW, ii. 1. 345.

**botcher**, a mender of old clothes, ALL 'S WELL THAT ENDS WELL, iv. 3. 173; TWELETH NIGHT, i. 5. 42; CORIOLANUS, ii. 1. 82.

**bots**, worms that breed in the entrails of horses, *THE TAMING OF THE SHREW*, iii. 2. 51; 1 *HENRY IV.*, ii. 1. 9; *bots on 't* (a comic execration), *PERICLES*, ii. 1. 116.

**bottle of hay**—*A*, a bunch, a bundle, a truss of hay, *A MIDSUMMER-NIGHT'S DREAM*, iv. 1. 30.

**bottled spider**, “a large, bloated, glossy spider, supposed to contain venom proportionate to its size” (*RITSON*), *RICHARD III.*, i. 3. 242; iv. 4. 81.

“This explanation [*Ritson's*] misses the peculiar force of the epithet *bottled*, which is exactly equivalent to bunch-backed, and like it emphasizes Richard's deformity. ‘That bottled spider,’ therefore, literally means that humped or hunched venomous creature. The term *bottled* is still provincially applied to the big, large-bodied, round-backed spider, that in the summer and autumn spreads its web across open spaces in the hedges, ‘obvious to vagrant flies.’ What, also, has escaped the commentators, the word *bottle* was used with this precise signification for a hunch or hump in Shakespeare's own day. In a popular work published a few years before he came to London, and with which he was familiar, we find ‘bottles of flesh’ given as a synonym for great wens in the throat—the Italian word *gozzuti* being glossed in the margin as follows: ‘men in the mountaynes with great *bottels* of flesh under their chin through the drinking of snow water.’ We still retain this meaning of the word in a number of phrases and epithets, such as *bottlenose*, a big or bunchy nose; *bottlehead*, provincial for great, thick, or blockhead; and, not to multiply examples, in the *bluebottle fly*, which is literally the bunchy or unwieldy blue fly.” *The Edinburgh Review*, July, 1868, p. 66.

**bottles**, bottles of hay: *Some two hundred bottles*, *THE TWO NOBLE KINSMEN*, v. 2. 64.

**bottom**, a low ground, a valley: *the neighbour bottom*, *As*

YOU LIKE IT, iv. 3. 77; *so rich a bottom*, 1 HENRY IV., iii. 1. 105.

**bottom**, a ball of thread: *a bottom of brown thread*, THE TAMING OF THE SHREW, iv. 3. 133.

**bottom** *it on me*, wind it on me, make me the *bottom* or centre on which it is wound, THE TWO GENTLEMEN OF VERONA, iii. 2. 53.

**bought and sold**. See *buy and sell*.

**bound**, a limit, a boundary: *Bourn, bound of land*, THE TEMPEST, ii. 1. 146; *No bourn 'twixt his and mine*, THE WINTER'S TALE, i. 2. 134; *a bourn, a pale, a shore*, TROILUS AND CRESSIDA, ii. 3. 243; *from whose bourn No traveller returns*, HAMLET, iii. 1. 79; *this chalky bourn* ("this chalky boundary of England, towards France," STEEVENS), KING LEAR, iv. 6. 57; *I 'll set a bourn*, ANTONY AND CLEOPATRA, i. 1. 16; *From bourn to bourn*, PERICLES, iv. 4. 4.

**ourn**, a brook, a rivulet: *Come o'er the bourn, Bessy, to me*, KING LEAR, iii. 6. 25.

**bow**, a yoke: *As the ox hath his bow*, AS YOU LIKE IT, iii. 3. 69.

**bow**, etc. — *If I*, 1 HENRY VI., iv. 5. 29. If there is no error here, *bow* must be equivalent to *bend*, *give way*.

**bowling** — *Top the*, THE TWO NOBLE KINSMEN, iv. 1. 149. See *bolins*.

**boy my greatness** — *Some squeaking Cleopatra*, ANTONY AND CLEOPATRA, v. 2. 219. An allusion to female characters being acted by boys in Shakespeare's time (at least on the English stage).

**boy-queller**, boy-killer, TROILUS AND CRESSIDA, v. 5. 45.

**brabble**, a squabble, a quarrel, TWELFTH NIGHT, v. 1. 59; TITUS ANDRONICUS, ii. 1. 62.

**brabbler**, a clamorous quarrelsome person, a wrangler, KING JOHN, v. 2. 162.



**Brabblor**, the name of a hound, *TROILUS AND CRESSIDA*, v. 1. 89.

**brace**, "armour for the arm" (STEEVENS): *and pointed to this brace*, *PERICLES*, ii. 1. 125.

**brace**, state of defence: *it stands not in such warlike brace*, *OTHELLO*, i. 3. 24.

**brach** — *The deep-mouth'd*, *THE TAMING OF THE SHREW*, Induction, 1. 16; *Lady, my brach*, 1 *HENRY IV.*, iii. 1. 237; *Achilles' brach* (brooch, *Cambridge*), *TROILUS AND CRESSIDA*, ii. 1. 110 (on which expression see note); *Lady, the brach*, *KING LEAR*, i. 4. 111; *spaniel, brach, or lyn*, *KING LEAR*, iii. 6. 68. "*Brach*. From the French *brac* or *braque*, or the German *bract*, a scenting dog: a lurcher, or beagle; or any fine-nosed hound. *Spelman's Glossary*. Used also, by corruption, for a bitch, probably from similarity of sound; and because, on certain occasions, it was convenient to have a term less coarse in common estimation than the plain one. See *Du Cange* in *Bracco*. The following account shows the last-mentioned corruption: 'There are in England and Scotland two kinds of hunting-dogs, and no where else in the world: the first kind is called *ane rache* (Scotch), and this is a foot-scenting creature, both of wild beasts, birds, and fishes also, which lie hid among the rocks: the female thereof in England is called a *brache*. A *brach* is a mannerly name for all hound-bitches.' *Gentleman's Recreation*, p. 27, 8vo." Nares's *Gloss*. "*Brach*. The kennel term for a bitch-hound." Gifford's note on *Ford's Works*, vol. i. p. 22.

**braid** — *Since Frenchmen are so*, *ALL 'S WELL THAT ENDS WELL*, iv. 2. 73. Here Steevens understands *braid* to mean "crafty or deceitful;" while Richardson (in his *Dict.*) would refer it to "the suddenness and violence" of Bertram's wooing. (In Dr. Latham's edition of *Johnson's Dict.* is a long and very unsatisfactory article on this word.)

**braid**, to upbraid, to reproach : *'Twould braid yourself too near*, PERICLES, i. 1. 93.

**brain**, to beat out the brains, THE TEMPEST, iii. 2. 84 ; *That brain'd (defeated) my purpose*, MEASURE FOR MEASURE, v. 1. 394.

**brain**, to comprehend, to understand : *such stuff as madmen Tongue, and brain not*, CYMBELINE, v. 4. 145.

**brainish apprehension**, "distempered, brain-sick mood, or conceit" (CALDECOTT), HAMLET, iv. 1. 11.

**brain-pan**, the skull, 2 HENRY VI., iv. 10. 11.

**brakes of vice** (ice, Cambridge), and answer none — *Some run from*, MEASURE FOR MEASURE, ii. 1. 39. Here the meaning of *brakes* (a word which was used in sundry significations) has been much disputed. The context, I think, shows that we ought to understand it in the sense of "engines of torture."

**brands** — *Nicely Depending on their*, CYMBELINE, ii. 4. 91. Here *brands* "are likely to have been the inverted torches mentioned by Mr. Steevens" (DOUCE).

**brass of this day's work** — *Shall witness live in*, HENRY V., iv. 3. 97. "*In brass*, that is, in brazen plates anciently let into tombstones" (STEEVENS).

**brave**, a boast, a vaunt, a defiance : *There end thy brave*, KING JOHN, v. 2. 159 ; *This brave shall oft make thee to hide thy head*, TROILUS AND CRESSIDA, iv. 4. 136 ; *to bear me down with braves*, TITUS ANDRONICUS, ii. 1. 30.

**brave**, to make fine or splendid : *Thou hast braved many men ; brave not me* (with a quibble), THE TAMING OF THE SHREW, iv. 3. 124 ; *He should have braved the east an hour ago*, RICHARD III., v. 3. 279.

**brave**, to defy, to bluster : *Enter Demetrius and Chiron, braving*, TITUS ANDRONICUS, ii. 1. 26.

**bravery**, finery, sumptuous apparel, magnificence : *witless*

*bravery*, MEASURE FOR MEASURE, i. 3. 10; *his bravery is not on my cost*, AS YOU LIKE IT, ii. 7. 80; *double change of bravery*, THE TAMING OF THE SHREW, iv. 3. 57; *There shall want no bravery*, THE TWO NOBLE KINSMEN, iv. 2. 154.

**bravery**, bravado: *the bravery of his grief*, HAMLET, v. 2. 79; *malicious bravery*, OTHELLO, i. 1. 101.

**brawl**—*A French*, LOVE'S LABOUR'S LOST, iii. 1. 8. "The word *brawl* in its signification of a dance is from the French *branle*, indicating a shaking or swinging motion. The following accounts [account] of this dance may be found more intelligible than that cited from Marston [in his *Malcontent*, act iv. sc. 2]. It was performed by several persons uniting hands in a circle and giving each other continual shakes, the steps changing with the tune. It usually consisted of three *pas* and a *pied-joint*, to the time of four strokes of the bow; which being repeated was termed a *double brawl*. With this dance balls were usually opened" (Douce). But there was a great variety of brawls.

**brazen tombs**—*Live register'd upon our*, LOVE'S LABOUR'S LOST, i. 1. 2. The allusion, as was first remarked by Douce, is "to the ornamenting the tombs of eminent persons with figures and inscriptions on *plates of brass*."

**breach than the observance**—*More honour'd in the*, HAMLET, i. 4. 16. Samuel Rogers used to maintain that this line, though it has passed into a sort of proverbial expression, is essentially nonsense: "how," he would ask, "can a custom be *honour'd in the breach*?" Compare the following line of a play which has been printed as a joint production of Jonson, Fletcher, and Middleton:

"He keeps his promise best that breaks with hell."

*The Widow*, act iii. sc. 2.

**breach of the sea**, breaking of the sea, TWELFTH NIGHT, ii. 1. 19 ("the boat . . . would be dashed in a thousand

pieces by *the breach of the sea*." Defoe's *Robinson Crusoe*, vol. i. p. 43, ed. 1755; "the wind . . . made a great *breach of the sea* upon the point." *Id.* vol. i. p. 132; "a *breach of the sea* upon some rocks." *Id.* vol. i. p. 134).

**break cross** or *across*, a metaphor from tilting, at which it was reckoned disgraceful for the tilter to break his spear *across* the body of his opponent, instead of breaking it in a direct line: *this last [staff] was broke cross*, MUCH ADO ABOUT NOTHING, v. 1. 137; *breaks them bravely, quite traverse, athwart the heart of his lover*, AS YOU LIKE IT, iii. 4. 37; *so I had broke thy pate . . . Good faith, across*, ALL 'S WELL THAT ENDS WELL, ii. 1. 64.

**break up**, to break open: *Break up the gates*, 1 HENRY VI., i. 3. 13.

**break up**, to carve,—used metaphorically of opening a letter: *Boyet, you can carve; Break up this capon*, LOVE'S LABOUR'S LOST, iv. 1. 56; *An it shall please you to break up this*, THE MERCHANT OF VENICE, ii. 4. 10. On the first of these passages Theobald observes: "Our poet uses this metaphor as the French do their *poulet*; which signifies both a young fowl and a love-letter. *Poulet*, *amatorie literæ*, says Richelet; and quotes from Voiture, *Repondre au plus obligeant poulet du monde*, To reply to the most obliging letter in the world. The Italians use the same manner of expression, when they call a love-epistle *una pollicetta* [*polizzetta*] *amorosa*. I ow'd the hint of this equivocal use of the word to my ingenious friend, Mr. Bishop." Farmer adds: "Henry IV., consulting with Sully about his marriage, says, 'My niece of Guise would please me best, notwithstanding the malicious reports that she loves *poulets* in paper better than in a *fricasee*.' A message is called a *cold pigeon* in the letter [by Laneham] concerning the entertainments at Killingworth Castle."

**break with**, to open a subject to: *now will we break with him*, THE TWO GENTLEMEN OF VERONA, i. 3. 44; *to break with*

*thee of some affairs*, THE TWO GENTLEMEN OF VERONA, iii. 1. 59; *I will break with her and with her father*, MUCH ADO ABOUT NOTHING, i. 1. 271; *Then after to her father will I break*, MUCH ADO ABOUT NOTHING, i. 1. 288; *let us not break with him*, JULIUS CÆSAR, ii. 1. 150; *Have broken with the king*, KING HENRY VIII., v. 1. 47.

**break with**, to break an engagement with: *I would not break with her for more money than I 'll speak of*, THE MERRY WIVES OF WINDSOR, iii. 2. 47.

**breast**, a voice: *the fool has an excellent breast*, TWELFTH NIGHT, ii. 3. 18.

**breath**, a breathing, an exercise: *An after-dinner's breath*, TROILUS AND CRESSIDA, ii. 3. 108; *either to the uttermost, Or else a breath* ("a slight exercise of arms," STEEVENS), TROILUS AND CRESSIDA, iv. 5. 92.

**breathe**, to utter, to speak: *The worst that man can breathe*, TIMON OF ATHENS, iii. 5. 32; *You breathe in vain*, TIMON OF ATHENS, iii. 5. 59; *The youth you breathe of*, HAMLET, ii. 1. 44; *to breathe What thou hast said to me*, HAMLET, iii. 4. 198.

**breathe**, to take exercise: *thou wast created for men to breathe themselves upon thee*, ALL 'S WELL THAT ENDS WELL, ii. 3. 249; *as swift As breathed* (well exercised, kept in breath) *stags*, THE TAMING OF THE SHREW, Induction, 2. 46; *breathed* ("inured by constant practice," JOHNSON) . . . *To an untirable and continue goodness*, TIMON OF ATHENS, i. 1. 10.

**breathe in your watering**, stop and take breath while you are drinking, 1 HENRY IV., ii. 4. 15 (Compare a passage in the old play *Timon*, edited by me for the Shakespeare Society, from a Ms. in my possession, —

"wee also doe enacte  
That all holde vp their heades, and laughe aloud,  
Drinke much at one draughte, *breathe not in their drinke*," etc.  
p. 37, —

which lines, before the play was printed, were cited by Steevens, to support an erroneous interpretation of the passage of Shakespeare).

**breathing**, exercise, action: *who are sick For breathing and exploit*, ALL 'S WELL THAT ENDS WELL, i. 2. 17; *here 's a lady that wants breathing too*, PERICLES, ii. 3. 101.

**breathing time**, time for exercise: *it is the breathing time of day with me*, HAMLET, v. 2. 170.

**breathing-while**, time sufficient for drawing breath, RICHARD III., i. 3. 60; VENUS AND ADONIS, 1142.

**Brecknock**, *while my fearful head is on* — *To*, RICHARD III., iv. 2. 127. Meaning "to the Castle of Brecknock in Wales, where the Duke of Buckingham's estate lay" (MALONE).

**breech'd with gore** — *Their daggers Unmannerly*, MACBETH, ii. 3. 115. Here *breech'd* has drawn forth a variety of explanations from the commentators; and Dr. Latham in his recent edition of *Johnson's Dict.* queries if it means "sheath'd." After all, probably Douce is right when he suggests "that the expression, though in itself something unmannerly, simply means *covered as with breeches*."

**breeching scholar**, a scholar liable to be breeched, flogged, THE TAMING OF THE SHREW, iii. 1. 18.

**breed-bate**, a causer of strife or contention, THE MERRY WIVES OF WINDSOR, i. 4. 11. See *bate*.

**breese**, the gad-fly, TROILUS AND CRESSIDA, i. 3. 48; ANTONY AND CLEOPATRA, iii. 10. 14.

**Brentford** — *The fat woman of*, THE MERRY WIVES OF WINDSOR, iv. 2. 63; *the witch of Brentford*, THE MERRY WIVES OF WINDSOR, iv. 2. 85. In the corresponding scene of the quarto she is called "Gillian of Brainford;" who appears to have been a real personage, and whose name was well known in our author's time. A black-letter tract, entitled *Iyl of breyntfords testament*. *Newly com-*

*piled*, n. d. 4to, was written by Robert, and printed by William, Copland. The "Iyl" who figures in that coarse tract "kept an inne of ryght good lodgyng;" but no mention is made of her having dealt in witchcraft. Yet one of the characters in Dekker and Webster's *Westward Ho* says, "I doubt that old hag, *Gillian of Brainford*, has bewitched me." Webster's *Works*, p. 238, ed. Dyce, 1857.

**bribe** *buck* (bribed buck, *Dyce*), THE MERRY WIVES OF WINDSOR, v. 5. 22. . A *buck*, sent as a *bribe*, or distributed as *bribes*. In *Dyce's* reading, *bribed* has been understood in the sense of *stolen*.

**brief**, a short writing, an abstract : *There is a brief how many sports are ripe*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 42 ; *Shall draw this brief into as huge a volume*, KING JOHN, ii. 1. 103.

**brief**, a contract of espousals, a license of marriage : *Shall seem expedient on the now-born brief*, ALL 'S WELL THAT ENDS WELL, ii. 3. 177.

**brief**, a letter ; *this sealed brief*, 1 HENRY IV., iv. 4. 1.

**brief**, in brief : *Brief, I am To those that prate, and have done, no companion*, THE TWO NOBLE KINSMEN, v. 1. 118.

**brief**, rife, common, prevalent (a provincialism) : *A thousand businesses are brief in hand*, KING JOHN, iv. 3. 158.

**briefly**, quickly : *Go put on thy defences*. EROS. *Briefly, sir*, ANTONY AND CLEOPATRA, iv. 4. 10.

**bring me out** — *You*, "You put me out, draw or divert me from my point" (CALDECOTT), AS YOU LIKE IT, iii. 2. 236.

**bring** — *To be with a person to*, a cant expression, which was formerly common enough, though it occurs only once in our author's plays, — Cres. *To bring, uncle?* Pan. *Ay, a token from Troilus*, TROILUS AND CRESSIDA, i. 2. 271. Of the various explanations which this phrase has called forth none appears to me satisfactory. (Compare the following passages :



" And I 'll close with Bryan till I have gotten the thing  
That he hath promis'd me, and then *I 'll be with him to bring* :  
Well, such shifting knaves as I am, the ambodexter must play,  
And for commodity serve every man, whatsoever the world say."

*Sir Clyomon and Sir Clamydes*, — Peele's *Works*,  
p. 503, ed. Dyce, 1861.

" And heere Ile haue a fling at him, that 's flat;  
And, Balthazar, *Ile be with thee to bring*,  
And thee, Lorenzo," etc.

Kyd's *Spanish Tragedy*, sig. G 3 verso, ed. 1618.

" Orlando shakes himselfe, and with a spring  
Ten paces off the English duke he cast;  
But Brandimart from him he could not fling,  
That was behind him, and did hold him fast:  
But yet *with Oliver he was to bring*;

For with his fist he smote him as he past,  
That downe he fell, and hardly scaped killing,  
From mouth, nose, eyes, the blood apace distilling."

Harington's *Orlando Furioso*, B. xxxix. 48, p. 329,  
ed. 1634.

" *Clem.* And Ile go furnish myself with some better accoutri-  
ments, and *Ile be with you to bring* presently."

Heywood's *Fair Maid of the West*, Sec. Part,  
sig. L 2 verso, ed. 1631.

" *Lip.* Now, Mistress Maria, ward yourself: if my strong hope  
fail not, *I shall be with you to bring*.

*Shr.* To bring what, sir? some more o' your kind?"

*The Family of Love*, — Middleton's *Works*, vol. ii.  
p. 147, ed. Dyce.

" If he prove not yet

The cunning'st, rankest rogue that ever canted  
I 'll never see man again; *I know him to bring*,  
And can interpret every new face he makes."

*Cupid's Revenge*, — Beaumont and Fletcher's *Works*,  
vol. ii. p. 419, ed. Dyce.

" *E. Love.* I would have watch'd you, sir, by your good patience,  
For ferreting in my ground.

*Lady.* You have been with my sister?

*Wel.* Yes; to bring.

*E. Love.* An heir into the world, he means."

*The Scornful Lady*, — Beaumont and Fletcher's *Works*,  
vol. iii. p. 107, ed. Dyce.

"Why did not I strike her? but I will do something,  
And be with you to bring before you think on 't."

*The Ball*,—Shirley's *Works*, vol. iii. p. 36,  
ed. Gifford and Dyce.

The passage of *The Ball* just quoted has been misunderstood and corrupted by Gifford: it belongs to one of the plays which were printed before the edition was put into my hands.)

**broach**, to spit, to transfix, *TITUS ANDRONICUS*, iv. 2. 85;  
*broach'd*; *A MIDSUMMER-NIGHT'S DREAM*, v. 1. 146; *HENRY*  
*V.*, v. Prologue, 32.

**brock**, a badger, *TWELFTH NIGHT*, ii. 5. 95.

**brogues**—*Clouted*, nailed coarse shoes, *CYMBELINE*, iv.  
2. 215.

**broke cross**. See *break cross*.

**broken mouth**, a mouth which has lost some of its teeth: *My*  
*mouth no more were broken than these boys*', *ALL 'S WELL*  
*THAT ENDS WELL*, ii. 3. 58.

**broken music**, *AS YOU LIKE IT*, i. 2. 125; *HENRY V.*, v.  
2. 241; *TROILUS AND CRESSIDA*, iii. 1. 47. "'Broken  
music' means what we now term 'a string band.' Shake-  
speare plays with the term twice [thrice]: firstly in *Troilus*  
*and Cressida*, act iii. sc. 1, proving that the musicians then  
on the stage were performing on stringed instruments;  
and secondly in *Henry V.*, act v. sc. 2, where he says to  
the French Princess Katherine, 'Come, your answer in  
broken music; for thy voice is music and thy English  
broken.' [Again in *As You Like It*, act i. sc. 2: 'But is  
there any else longs to feel this broken music in his sides?']  
The term originated probably from harps, lutes, and such  
other stringed instruments as were played without a bow,  
not having the capability to sustain a long note to its full  
duration of time." Chappell's *Popular Music of the Olden*  
*Time*, etc., vol. i. p. 246, sec. ed.

**broken with**. See first *break with*.

**broker**, a pander, a procuress, a go-between : *a goodly broker*, THE TWO GENTLEMEN OF VERONA, i. 2. 41; *This bawd, this broker*, KING JOHN, ii. 1. 582; *To play the broker* (match-maker) *in mine own behalf*, 3 HENRY VI., iv. 1. 63; *Hence, broker-lackey*, TROILUS AND CRESSIDA, v. 10. 33; *all brokers-between*, TROILUS AND CRESSIDA, iii. 2. 199; *they are brokers*, HAMLET, i. 3. 127; *brokers to defiling*, A LOVER'S COMPLAINT, 173.

**broker** — *A crafty knave does need no*, 2 HENRY VI., i. 2. 100. A proverbial sentence. Ray has "Two cunning knaves need no broker; or, a cunning knave, etc." *Proverbs*, p. 127, ed. 1768.

**brokes**, deals as a pander, ALL 'S WELL THAT ENDS WELL, iii. 5. 68.

**brooch**, *in this all-hating world* — *A strange*, RICHARD II., v. 5. 66. "That is, is as strange and uncommon as a *brooch* which is now no longer worn" (MALONE). I doubt if there is any allusion here to brooches being out of fashion. The word "sign" in the preceding line probably suggested the expression "a strange *brooch*." "It is a *sign* of love; and love to Richard is, amid so much hatred, a strange feeling for any one to *display* — as he would a brooch or ornament." ("Brooch" — about the precise meaning of which Malone squabbled with Mason — was not unfrequently used metaphorically for ornament: *he is the brooch indeed And gem of all the nation*, HAMLET, iv. 7. 93. "These sonnes of Mars, who in their times were the glorious *Brooches* of our nation, and admirable terrour to our enemies." *The World runnes on Wheelles*, p. 237, — Taylor's *Workes*, 1630;

"Next dy'd old Charles, true honor'd Nottingham,  
The *Brooch* and honor of his house and name."  
*Upon the Death of King James*, p. 324, — *id.*)

**brooch'd**, adorned, ANTONY AND CLEOPATRA, iv. 15. 25.

**brooded**, KING JOHN, iii. 3. 52. Here *brooded* is considered as equivalent to *brooding*.

**brook** — *Flying at the*, Hawking at water-fowl, 2 HENRY VI., ii. 1. 1.

**broom-groves**, THE TEMPEST, iv. 1. 66. "The reading of the elder editions is '*broom* groves,' which for what reason it is altered [to '*brown* groves'] I cannot conceive. Ceres was certainly not the goddess of the woods; and those very broom groves seem to be expressly hinted at, in the very words of Ceres which follow a little below, 'my bosky acres;' which very properly express a broom-brake, as it is called, at least in the western part of the island" (HEATH). "*Broom* in this place signifies the *Spartium scoparium*, of which brooms are frequently made. Near Gamlingay in Cambridgeshire it grows high enough to conceal the tallest cattle as they pass through it; and in places where it is cultivated, still higher: a circumstance that had escaped my notice, till I was told of it by Professor Martyn" (STEEVENS). "In the old Scotch song of 'My daddy is a canker'd carle,' the songstress places her lover in a broom-grove;

'But let them say, or let them do,  
 'Tis a' ane to me;  
 For he's low down, he's in the broom,  
 Is waiting for me'" (MASON).

"Nares observes that as the broom, or *genista*, is a low shrub, which gives no shade, it has been doubted what is the exact meaning of *broom-groves*; but there are two kinds of broom, as mentioned in Lyte's edition of Dodoens, 1578, p. 663, 'the one high and tawle, the other lowe and small,' the first of which is stated to grow 'commonly to the length of a long or tawle man,' and Parkinson enumerates several other varieties. The *Spartium scoparium*, which grows to a great height, is probably the species alluded to by Shakespeare. There is a notice in the

ancient romance of Guy of Warwick, preserved in the Auchinleck Ms. at Edinburgh, of three hundred Sarazens being concealed 'in a brom field.' See the Abbotsford Club edition, p. 292" (HALLIWELL). "Hanmer changes this ['broom groves'] to '*brown groves*,' as does Mr. Collier's annotator; and a more unhappy alteration can hardly be conceived, since it at once destroys the point of the allusion: *yellow*, the colour of the broom, being supposed especially congenial to the *lass-lorn* and *dismissed* bachelor. Thus Burton, in his '*Anatomy of Melancholy*,' Part iii. Sec. 2, — 'So long as we are wooers, and may kiss and coll at our pleasure, nothing is so sweet; we are in heaven, as we think; but when we are once tied, and have lost our liberty, marriage is an hell: give me my *yellow hose* again'" (STAUNTON). "Is the word *grove* ever applied to shrubs by the Elizabethan writers? Hanmer's '*brown groves*' has been before the public for more than a century, and has been vigorously assailed by men of eminent learning and ability, but no instance of this [that is, of *grove* applied to shrubs] has been produced, and therefore I conclude that none exists. The notion of disconsolate lovers betaking themselves to groves is common enough in poetry. Shakespeare himself has placed Romeo in a sycamore grove when Rosaline was cruel, and we may judge from this the sort of grove he would select for young gentlemen in the like case. Till it can be shown that a growth of broom may be called a grove, it seems idle to dispute about the height of the shrub. In Babington's *Botany* it is said to be  $2\frac{1}{2}$  or 3 feet high, and this is certainly the usual height to which it grows on Hampstead Heath, though occasionally a plant may be found taller: I am told that in Italy it grows to the height of 6 or 7 feet; but that surely is no great matter. — The defences set up for the old reading ['*broom-groves*'] appear to me singularly weak. '*Ceres*,' says Heath, 'was certainly not the goddess of the woods.' Very true; and just as certainly she was not the

goddess of 'broom-brakes,' or of 'vineyards,' or of 'bosky acres,' or 'turfy mountains,' or 'unshrubb'd downs,' or of 'flowers,' or of the 'sea-marge sterile and rocky-hard;' all which Heath has overlooked. It seems that in the present masque Ceres appears as the Goddess of the Earth, Δημήτηρ. That this was the original character of the Greek goddess is probable from the etymology of her name; but how Shakespeare came so to describe her, is a question for those who have studied the subject of his learning. He may have picked up a good deal of out-of-the-way classical knowledge from Jonson [?]. I think, however, we are warranted rather in asking why *woods* are left out in this passage than why they are brought in. — Mason's quotation from the old Scotch song proves nothing as to *broom-groves*, for the song merely mentions *broom*. Mason accordingly is not warranted in saying that 'the songstress places her lover in a *broom-grove*;' yet Halliwell prints Mason's assertion, but omits the quotation with which he supports it; so that everybody who trusts to his sixty-guinea edition must necessarily believe that the phrase in question occurs in the old song. As to Halliwell's 300 Saracens hid in a broom field, the last word (*field*) is surely incompatible with groves. Besides, the same thing might happen, and indeed has happened, in a field of wheat. In *The Morning Herald* of 4 July 1861, there is an American account of 3000 rebels 'concealed in a thick undergrowth and wheat fields.' This, however, would not warrant such a phrase as *wheat-groves*. — I must confess that Staunton's note with the quotation from Burton's *Anatomy* appears to me far more unhappy than Hammer's alteration. Shakespeare says nothing of the *blossom* of the broom; he only speaks of its *shadow*. Shakespeare could not have been guilty of so far-fetched an allusion, and such a perversion of language. I know of no passage in which the colour *yellow* is represented as 'especially congenial to lass-lorn bachelors.' Still, I am aware of

several passages where yellow is mentioned as the colour of *jealousy*, but for the most part with reference to *married* people, not bachelors. I daresay, however, there are similar allusions to the *jealousy* of the unmarried also. Jokes about *yellow hose*, etc., are common enough. But in this passage from Burton the phrase refers neither to jealousy nor to unsuccessful love. Surely the context shows that *here* 'give me my yellow hose again' means 'give me my bachelor's days again (when I wore *yellow hose*, — which were once in high fashion, and are still worn by the boys of Christ's Hospital, — and) when I was kissing and colling my intended, and not satiated with a wife'" (W. N. LETTSOM).

**brown bill.** See first *bill*.

**Brownist**, *TWELFTH NIGHT*, iii. 2. 29. "The *Brownists* were so called from Mr. Robert Browne, a noted separatist in Queen Elizabeth's reign. See Strype's *Annals of Queen Elizabeth*, vol. iii. pp. 15, 16, etc. In his *Life of Whitgift*, p. 323, he informs us, that Browne, in the year 1582, 'went off from the separation, and came into the communion of the church'" (GREY). Browne died in 1630.

**bruising irons of wrath** — *Thy*, *RICHARD III.*, v. 3. 110. "The allusion is to the ancient mace" (HENLEY), which was "formerly used by our English cavalry. See Grose on *Ancient Armour*, p. 53" (STEEVENS).

**bruit**, a loud report, 3 *HENRY VI.*, iv. 7. 64; *TROILUS AND CRESSIDA*, v. 9. 4; *TIMON OF ATHENS*, v. 1. 191.

**bruit**, to report loudly, *HAMLET*, i. 2. 127; *bruted*, 2 *HENRY IV.*, i. 1. 114; 1 *HENRY VI.*, ii. 3. 68; *MACBETH*, v. 7. 22.

**Brutus once** — *There was a*, *JULIUS CÆSAR*, i. 2. 159; *old Brutus' statue*, *JULIUS CÆSAR*, i. 3. 146. Lucius Junius Brutus.

**Brutus' bastard hand**, 2 *HENRY VI.*, iv. 1. 136. "Brutus



was the son of Servilia, a Roman lady, who had been concubine to Julius Cæsar" (STEEVENS).

**bubukles**, HENRY V., iii. 6. 99. According to Johnson (*Dict.*), *bubukle* is "a red pimple;" according to Nares (*Gloss.*), "a corrupt word, for carbuncle, or something like it;" according to Halliwell (*Dict. of Arch. and Prov. Words*), "a botch or imposthume."

**buck of the first head**, a buck of the fifth year, LOVE'S LABOUR'S LOST, iv. 2. 9.

**buck-basket**, a basket in which linen was carried to be *bucked*, THE MERRY WIVES OF WINDSOR, iii. 5. 79, 80. See the next article.

**bucking**, THE MERRY WIVES OF WINDSOR, iii. 3. 115. To *buck* clothes means properly, I believe, to wash them in lye, and beat them, while wet, with a sort of flattened pole on a table or block ("Bucata . . . lye to wash a buck." Florio's *Ital. and Engl. Dict.*; "To Buck Cloaths, *lintea lixivio incoquere et rudibus cedere*." Coles's *Lat. and Engl. Dict.*); but we may gather from the present scene that the dirty linen of the Ford family was to be *bucked* in the river, and perhaps to be beaten on a stone without the use of lye.

**bucks**, quantities of linen *bucked* at once (see above): *she washes bucks here at home*, 2 HENRY VI., iv. 2. 46.

**buck-washing**, THE MERRY WIVES OF WINDSOR, iii. 3. 137. See above.

**buckle**, to join in close fight, to engage with, to encounter: *buckle with me*, 1 HENRY VI., i. 2. 95; *too strong for me to buckle with*, 1 HENRY VI., v. 3. 28; *buckle with thee blows* (deal blows with thee in close fight), 3 HENRY VI., i. 4. 50; *Be buckled with*, 1 HENRY VI., iv. 4. 5.

**buckle**, to bend, to bow: *buckle under life*, 2 HENRY IV., i. 1. 141.

**buckler**, to defend: *I 'll buckler thee against a million*, THE

TAMING OF THE SHREW, iii. 2. 235; *the guilt of murder bucklers thee*, 2 HENRY VI., iii. 2. 216; *buckler falsehood with a pedigree*, 3 HENRY VI., iii. 3. 99.

**bucklers** — *I give thee the, I yield thee the victory, I lay aside all thoughts of defence* ("Je te le donne gaigné. *I grant it, I yeeld it thee; I confesse thy action; I giue thee the bucklers.*" Cotgrave's *Fr. and Engl. Dict.* sub "Gaigné"), MUCH ADO ABOUT NOTHING, v. 2. 16.

**Bucklersbury** in *simple-time* — *Smell like*, THE MERRY WIVES OF WINDSOR, iii. 3. 62. Bucklersbury was formerly inhabited chiefly by druggists, who sold all sorts of herbs (*simples*), both green and dry.

**buff** — *A fellow all in*, THE COMEDY OF ERRORS, iv. 2. 36; *in a suit of buff*, THE COMEDY OF ERRORS, iv. 2. 45; *And is not a buff jerkin a most sweet robe of durance?* 1 HENRY IV., i. 2. 41. *Buff* was formerly worn by sergeants and catchpoles. See *durance*, etc.

**bug**, a bugbear, THE WINTER'S TALE, iii. 2. 90; 3 HENRY VI., v. 2. 2; *bugs*, THE TAMING OF THE SHREW, i. 2. 207; *With, ho! such bugs and goblins in my life* (With "such multiplied causes of alarm, if I were suffered to live," CALDECOTT), HAMLET, v. 2. 22; CYMBELINE, v. 3. 51.

**building**, fixture: *This jewel holds his building on my arm*, His fixture on my arm, PERICLES, ii. 1. 154.

**bulk**, trunk, breast ("Pettorata, *a shocke against the breast or bulke.*" Florio's *Ital. and Engl. Dict.*; "The Bulke of the bodie. *Tronc, buste.*" Cotgrave's *Fr. and Engl. Dict.*): *my panting bulk*, RICHARD III., i. 4. 40; *to shatter all his bulk*, HAMLET, ii. 1. 95; *Beating her bulk*, THE RAPE OF LUCRECE, 467.

**bulk**, a kind of stall, board, or ledge outside a house, on which articles were set for sale ("Balcone . . . *a bulke or stall of a shop.*" Florio's *Ital. and Engl. Dict.*; "A Bulk [before a Shop], *Appendix.*" Coles's *Lat. and Engl. Dict.*):

*stand behind this bulk*, OTHELLO, v. 1. 1; *stalls, bulks, windows*, CORIOLANUS, ii. 1. 200.

**Bullen!** *No, we 'll no Bullens . . . This candle burns not clear*, HENRY VIII., iii. 2. 89. "There may be a play intended on the word *Bullen*, which is said to have been an ancient provincial name for a candle" (STAUNTON).

**bully-rook**, THE MERRY WIVES OF WINDSOR, i. 3. 2; ii. 1. 174, 179, 183. "Messrs. Steevens and Whalley maintain that the above term (a cant one) derives its origin from the *rook* in the game of chess; but it is very improbable that that noble game, never the amusement of gamblers, should have been ransacked on this occasion. It means a *hectoring, cheating sharper*, as appears from *A new dictionary of the terms of the canting crew*, no date, 12mo, and from the lines prefixed to *The compleat gamester*, 1680, 12mo, in both which places it is spelt *bully-rock*. Nor is Mr. Whalley correct in stating that *rock* and not *rook* is the *true* name of the chess-piece, if he mean that it is equivalent to the Latin *rupes*" (DOUCE). But in the above passages the Host uses *bully-rook* jocularly, certainly not as a term of reproach; and Coles has "A

Bully { Rock, } *Vir fortis et animosus.*" *Lat. and Engl.*  
 Bully { Fellow, }

*Dict.* (I may observe that "*Bully-rock*" occurs over and over again in Shadwell's *Sullen Lovers*. See his *Works*, vol. i. pp. 26, 37, 45, 46, 62, 69, 74, 83, 84, 101, 102, 108.)

**bum** *is the greatest thing about you — Your*, MEASURE FOR MEASURE, ii. 1. 206. An allusion to Pompey's large trunk-hose, round swelling breeches.

**bung**, a sharper, a pickpocket, 2 HENRY IV., ii. 4. 120.

**bunting** — *I took this lark for a*, ALL 'S WELL THAT ENDS WELL, ii. 5. 6. The Common Bunting, *Emberiza miliaria*. "The general resemblance of this Bunting to the Sky Lark in the colour of its plumage has given origin to another

provincial name by which it is known, that of the Bunting Lark." Yarrell's *Hist. of Brit. Birds*, vol. i. p. 481, sec. ed.

**bur-docks**, a plant too well known to have been noticed here, had not Mr. Beisly, in his *Shakspeare's Garden*, etc., pp. 142-3, quite misrepresented the reading of the old eds. in the following line, *With burdocks, hemlock, nettles, cuckoo-flowers*, KING LEAR, iv. 4. 4, where *burdocks* is Hammer's highly-probable correction for "*hoar-docks*" and "*hor-docks*" of the quartos, and "*Hardokes*" and "*Hardocks*" of the folios. Mr. Beisly, however, erroneously supposes that the early copies agree in having "*harlocks*" (which, in fact, is Farmer's conjecture), and says, "This I consider should be *charlock[s]* or *carlock[s]*, the ancient name of *wild mustard*," etc.

**burgonet**, or *burganet*, a close-fitting helmet, so called because invented by the Burgundians, 2 HENRY VI., v. 1. 200, 204, 208; ANTONY AND CLEOPATRA, i. 5. 24.

**burn daylight**, a proverbial expression derived from the lighting of candles or lamps by day, and applied to wasting time in superfluous acts, THE MERRY WIVES OF WINDSOR, ii. 1. 47; ROMEO AND JULIET, i. 4. 43.

**burning devil take them!** — A, TROILUS AND CRESSIDA, v. 2. 193. "Alluding to the venereal disease, formerly called the *brenning* or *burning*" (MASON).

**burst**, broke, broken : *he burst his head*, 2 KING HENRY IV., iii. 2. 314; *the glasses you have burst*, THE TAMING OF THE SHREW, Induction, 1. 6; *hath been often burst*, THE TAMING OF THE SHREW, iii. 2. 55; *how her bridle was burst*, THE TAMING OF THE SHREW, iv. 1. 71; *Your heart is burst*, OTHELLO, i. 1. 88.

**burthen**, or *burden* : *sweet sprites, the burthen bear*, THE TEMPEST, i. 2. 380; *belike it hath some burden, then?* THE TWO GENTLEMEN OF VERONA, i. 2. 85; *that goes without*

a *burden*, MUCH ADO ABOUT NOTHING, iii. 4. 39; *sing my song without a burden*, AS YOU LIKE IT, iii. 2. 232; *burden of my wooing dance*, THE TAMING OF THE SHREW, i. 2. 66; *such delicate burthens of 'dildos,' etc.*, THE WINTER'S TALE, iv. 4. 193. "The burthen of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of the verse. *Burthen* is derived from *bour-down*, a drone base (French *bourdon*)." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 222, sec. ed.

**Burton-heath**, THE TAMING OF THE SHREW, Induction, 2. 17. Means, no doubt, *Burton-on-the-heath*, "a small village on the borders of Warwickshire and Oxfordshire" (KNIGHT).

**bush** — *Good wine needs no*, AS YOU LIKE IT, Epilogue, 3. "It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. I suppose *ivy* was rather chosen than any other plant, as it has relation to Bacchus" (STEEVENS). The custom was of great antiquity. "The practice is still observed in Warwickshire and the adjoining counties, at statute-hirings, wakes, etc., by people who sell ale at no other time. And hence, I suppose [doubtless], the *Bush* tavern at Bristol and other places" (RITSON).

**busiless** (busy lest, *Cambridge*), THE TEMPEST, iii. 1. 15. Dyce adopted the reading of Theobald as being the most satisfactory conjecture.

**busky**, see *bosky*.

**buss**, to kiss, KING JOHN, iii. 4. 35; TROILUS AND CRESSIDA, iv. 5. 220.

**but**, unless, except: *To think but nobly of my grandmother*, THE TEMPEST, i. 2. 119; *but I be deceived*, THE TAMING OF THE SHREW, iii. 1. 60; iv. 4. 2; *But on this day let seamen fear no wreck*, KING JOHN, iii. 1. 92; *but goodman Puff*, 2 HENRY IV., v. 3. 88; *but Your comfort makes the rescue*, ANTONY AND CLEOPATRA, iii. 11. 47; *But being*

*charged, we will be still by land*, ANTONY AND CLEOPATRA, iv. 11. 1.

**but** *I shall lose the grounds I work upon*, without losing the grounds, etc., ALL 'S WELL THAT ENDS WELL, iii. 7. 3.

**butcher's cur** — *This*, HENRY VIII., i. 1. 120. "Wolsey is said to have been the son of a butcher" (JOHNSON).

**butt** — *You ruinous*, TROILUS AND CRESSIDA, v. 1. 26. "Patroclus reproaches Thersites with deformity, with having one part crowded into another" (JOHNSON).

**butt-shaft**, "a kind of arrow, used for shooting at butts; formed without a barb, so as to stick into the butts, and yet be easily extracted" (Nares's *Gloss.*), LOVE'S LABOUR'S LOST, i. 2. 166; ROMEO AND JULIET, ii. 4. 16.

**buttery-bar**, *and let it drink* — *Bring your hand to the*, TWELFTH NIGHT, i. 3. 66. The *buttery-bar* means the place in palaces and in great houses whence provisions were dispensed; and it is still to be seen in most of our old colleges. I do not answer for the correctness of the following explanation: "The *bringing the hand to the buttery-bar, and letting it drink*, is a proverbial phrase among forward Abigails, to ask at once for a kiss and a present. Sir Andrew's slowness of comprehension in this particular gave her a just suspicion, at once, of his frigidity and avarice. She therefore calls his hand dry; the moistness of the hand being a sign of liberality, as well in matters of love as money" (KENRICK).

**buttons be disclosed** — *Before their*, Before their buds be opened, HAMLET, i. 3. 40.

**buttons** — *'Tis in his*, THE MERRY WIVES OF WINDSOR, iii. 2. 60. "All that the Host means is, that Fenton has it in him to succeed: it is, as it were, buttoned up within his dress. There is no sort of allusion to bachelors' buttons," etc. (COLLIER).

**buxom**, lively, spritely, HENRY V., iii. 6. 25; PERICLES, i. Gower, 23.

**buy and sell**, to dispose of utterly, to over-reach, to betray : *Does buy and sell his honour as he pleases*, HENRY VIII., i. 1. 192; *bought and sold*, THE COMEDY OF ERRORS, iii. 1. 72; KING JOHN, v. 4. 10; 1 HENRY VI., iv. 4. 13; RICHARD III., v. 3. 305; TROILUS AND CRESSIDA, ii. 1. 45. "To be bought and sold in a company." Ray's *Proverbs*, p. 179, ed. 1768. (So Harman, in his *Caueat or Warening for Common Cursetors*, etc., 1573, "the leud lousey language . . . wherewith they *bye* and *sell* the common people as they passe through the country." P. 64, reprint 1814; and Skelton, in his *Magnyfycence*,

"Why, was not for money Troy bothe *bought and solde*?"  
*Works*, vol. i. p. 277, ed. Dyce.)

**buzzard**, a common and inferior kind of hawk (*Buteo vulgaris*, — see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 82, sec. ed.): *O slow-wing'd turtle! shall a buzzard take thee?* THE TAMING OF THE SHREW, ii. 1. 206; *kites and buzzards*, RICHARD III., i. 1. 133.

**buzzard**, a beetle (so named from its buzzing): *Ay, for a turtle, as he takes a buzzard*, THE TAMING OF THE SHREW, ii. 1. 207.

**'by**, an abbreviation of *aby* (which see): *Thou shalt 'by* (buy, *Cambridge*) *this dear*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 426.

**by and by**, immediately: *That shall be by and by*, THE TEMPEST, iii. 2. 142; *I 'll be with her by and by*, THE MERRY WIVES OF WINDSOR, iv. 1. 6; *Now fetch me a stool hither by and by*, 2 HENRY VI., ii. 1. 139.

**by the fool multitude** — *Meant*, Meant of the fool multitude, THE MERCHANT OF VENICE, ii. 9. 26. "The plain fact is (for it needs not many words) that the prepositions *by* and *of* are synonymous, and that our ancestors used them in-



differently, as they were well justified in doing." Gifford's note on *Jonson's Works*, vol. i. p. 140.

**by-drinkings**, drinkings between meals, 1 HENRY IV., iii. 3. 72.

**by'r lady**, by our Lady, MUCH ADO ABOUT NOTHING, iii. 3. 71, 76; iii. 4. 73; TWELFTH NIGHT, ii. 3. 61; 1 HENRY IV., ii. 4. 43, 289, 410; iii. 1. 233; 2 HENRY IV., v. 3. 88; RICHARD III., ii. 3. 4; HENRY VIII., i. 3. 46; TITUS ANDRONICUS, iv. 4. 48; ROMEO AND JULIET, i. 5. 31; HAMLET, ii. 2. 420; iii. 2. 128.

**by'r lakin**, by our Ladykin, by our little Lady, THE TEMPEST, iii. 3. 1; A MIDSUMMER-NIGHT'S DREAM, iii. 1. 12.

## C

**caddis-garter**, 1 HENRY IV., ii. 4. 67; *caddisses*, THE WINTER'S TALE, iv. 4. 205. *Caddis* was worsted riband or galloon. ("Cruel, *caddas*, or worsted ribbon." *The Rates of the Custome house*, etc., 1582, sig. B v. "*Caddas* or Cruell riband." *The Rates of Marchandizes*, etc., n. d. sig. c 5.)

**cade of herrings**, 2 HENRY VI., iv. 2. 32. "That is, a *barrel* of herrings" (JOHNSON). "A *cade* is less than a *barrel*. The quantity it should contain is ascertained by the accounts of the Celaress of the Abbey of Berking. 'Memorandum that a *barrel* of herryng shold contene a thousand herryngs, and a *cade* of herryng six hundreth, six score to the hundreth.' *Mon. Ang.* i. 83" (MALONE).

**cadent**, falling, KING LEAR, i. 4. 285.

**Cadwallader**, surnamed Bhendiged or the Blessed, the last king of Britain of the British race (see transl. of Caradoc's *Hist. of Wales* by Powell and Wynne, pp. 8-11, ed. 1774), HENRY V., v. 1. 26.

**Cæsar and his fortune bare at once** — *That proud-insulting*

*ship Which*, 1 HENRY VI., i. 2. 139. "This alludes to a passage in Plutarch's *Life of Julius Cæsar*, thus translated by Sir Thomas North: 'Cæsar hearing that, straight discovered himselfe unto the maister of the pynname, who at the first was amazed when he saw him; but Cæsar, etc., said unto him, Good fellow, be of good cheere, etc., and fear not, for *thou hast Cæsar and his fortune with thee*'" (STEEVENS).

**Cæsarion**, the son of Cleopatra by Julius Cæsar, ANTONY AND CLEOPATRA, iii. 13. 162.

**cage** — *His father had never a house but the*, 2 HENRY VI., iv. 2. 50. "*A cage* was formerly a term for a prison. See Minshew in v. We yet talk of *jail-birds*" (MALONE). "There is scarce a village in England which has not a temporary place of confinement still called *The Cage*" (STEEVENS).

**Cain-coloured beard** — *A*, a beard resembling in colour (sandy-red) that with which Cain was commonly represented in tapestries and pictures, THE MERRY WIVES OF WINDSOR, i. 4. 21. Compare *Judas's [hair]*, etc.

**cake's dough** — *Our*, THE TAMING OF THE SHREW, i. 1. 108; *My cake is dough*, THE TAMING OF THE SHREW, v. 1. 125. A proverbial saying, to express that one's hopes are frustrated; a cake which comes out of the oven in that state being considered as spoiled.

**Calchas**, TROILUS AND CRESSIDA, iii. 3. 1, 18; iv. 1. 39, etc.; *She [Cressida] 's a fool to stay behind her father*, TROILUS AND CRESSIDA, i. 1. 79. "Calchas, according to Shakespeare's authority, *The Destruction of Troy*, was 'a great learned bishop of Troy,' who was sent by Priam to consult the oracle of Delphi concerning the event of the war which was threatened by Agamemnon. As soon as he had made 'his oblations and demaunds for them of Troy, Apollo (says the book) answered unto him, saying: Calchas, Calchas, beware that thou returne not back again to Troy; but goe

thou with Achylles unto the Greekes, and depart never from them, for the Greekes shall have victorie of the Troyans by the agreement of the gods.' *Hist. of the Destruction of Troy*, translated by Caxton, 5th edit. 4to, 1617. This prudent *bishop* followed the advice of the oracle, and immediately joined the Greeks" (MALONE).

**calf's-skin on those recreant limbs** — *And hang a*, KING JOHN, iii. 1. 129, 131, 133; *And hang a calf's-skin on his recreant limbs*, KING JOHN, iii. 1. 199. Nares, following a note of Sir John Hawkins, says: "Fools kept for diversion in great families were often distinguished by coats of *calf-skin*, with buttons down the back. Therefore Constance and Falconbridge mean to call Austria a fool, in that sarcastic line so often repeated." *Gloss.* in "*Calf's-skin*." But, as Ritson remarks, "it does not appear that Constance means to call Austria a *fool*, as Sir John Hawkins would have it; but she certainly means to call him *coward*, and to tell him that a *calf's-skin* would suit his *recreant limbs* better than a lion's."

**Caliban**, THE TEMPEST, i. 2. 284, etc. "The metathesis in *Caliban* from *Cannibal* is evident" (FARMER).

**Calipolis**, 2 HENRY IV., ii. 4. 169. From Peele's *Battle of Alcazar*.

**caliver**, a hand-gun (less and lighter than a musket, and fired without a rest), 1 HENRY IV., iv. 2. 19; 2 HENRY IV., iii. 2. 262, 265.

**calkins**, the parts of a horse-shoe which are turned up and pointed to prevent the horse from slipping, THE TWO NOBLE KINSMEN, v. 4. 55.

**call** — *Be as a*, etc., KING JOHN, iii. 4. 174. A metaphor derived from bird-catching, — one bird being placed (in a cage, or fastened by a string) to allure others to the net by his call.

**call on him for 't**, ANTONY AND CLEOPATRA, i. 4. 28. "*Call*

on him," says Johnson, "is visit him." Staunton explains it "Call him to account for it."

**call to**, call on: *I'll call to you*, TIMON OF ATHENS, i. 2. 216.

**callet**, or *callat*, a trull, a drab, a jade ("Goguenelle, *A fained tittle, or tearme, for a wench; like our Gizie, Callet, Minx, etc.*" Cotgrave's *Fr. and Engl. Dict.*), THE WINTER'S TALE, ii. 3. 90; 2 HENRY VI., i. 3. 81; 3 HENRY VI., ii. 2. 145; OTHELLO, iv. 2. 122.

**calling**, appellation, name: *would not change that calling, As YOU LIKE IT*, i. 2. 212.

**Callino**, *castore me!* (calmie custure me! *Cambridge*), HENRY V., iv. 4. 4; Boswell showed that *Callino, castore me* is an old Irish song preserved in *Playford's Musical Companion*, 1673. I may add here that Mr. Chappell gives, from the Ms. known as Queen Elizabeth's Virginal Book, three of the earliest Irish airs extant, one of which is *Callino casturame*, — *Popular Music of the Olden Time*, etc., vol. ii. p. 793, sec. ed.; and that in Dekker's *Satiromastix*, 1602, I find Tucca saying, "Nay, your oohs, nor your *Callin-oes* cannot serue your turne." Sig. L 4.

**calm**, the Hostess's blunder for *qualm*, 2 HENRY IV., ii. 4. 36.

**Cambyses' vein** — *In King*, 1 HENRY IV., ii. 4. 376. An allusion to the play entitled *A lamentable Tragedie, mixed full of pleasant mirth, containing the life of Cambises king of Percia, from the beginning of his kingdome vnto his death, his owne good deed of execution, after that many wicked deedes and tyrannous murders, committed [sic] by and through him, and last of all, his odious death by Gods Iustice appointed. Done in such order as followeth. By Thomas Preston.* n. d. 4to.

**Camelot** — *Goose, if I had you upon Sarum plain, I'd drive ye cackling home to Camelot*, KING LEAR, ii. 2. 79. *Camelot* "was the place where the romances say King Arthur kept his court in the West" (WARBURTON). "In

the parts of Somersetshire near Camelot there are many large moors, upon which great numbers of geese are bred, so that many other places in England are from thence supplied with quills and feathers" (HANMER). Here, therefore, there is perhaps a double allusion, — to Camelot as famous for its geese, and to those knights who were vanquished by the Knights of the Round Table being sent to Camelot to yield themselves vassals to King Arthur.

**camomile**, *the more it is trodden on*, etc. — *Though the*, 1 HENRY IV., ii. 4. 389. "The style immediately ridiculed is that of Lyly in his *Euphues*: 'Though the *camomile* the more it is trodden and pressed downe, the more it spreadeth; yet the *violet* the oftener it is handled and touched, the sooner it withereth and decayeth,' etc." (FARMER). "Again, in *Philomela, the Lady Fitzwater's Nightingale*, by Robert Greene, bl. l. 1595, sig. 1 4; 'The *palme tree*, the more it is prest downe, the more it sprowteth up; *the camomill, the more it is troden, the sweeter smell it yieldeth*'" (REED). Greene, in another work, his *Carde of Fancie*, has: "The *Camomill* increaseth most beeing troden on." Sig. q 2 verso, ed. 1608.

**can**, to know, to be skilled in: *That defunctive music can*, THE PHENIX AND TURTLE, 14.

**can passage find**, LOVE'S LABOUR'S LOST, iv. 3. 102; *with claps can sound*, PERICLES, iii. Gower, 36. Our early poets (as here) use *can* for *gan*, or *began*, in passages without number.

**can well on horseback** — *They*, They are skilful horsemen, HAMLET, iv. 7. 84.

**canary**, a wine so called (see *sack*, etc.): *drink canary*, THE MERRY WIVES OF WINDSOR, iii. 2. 76; *a cup of canary*, TWELFTH NIGHT, i. 3. 76; *canary put me down*, TWELFTH NIGHT, i. 3. 79; *drunk too much canaries*, 2 HENRY IV., ii. 4. 26.

**canary**, a blunder of Mrs. Quickly for *quandary*: *such a canary*, THE MERRY WIVES OF WINDSOR, ii. 2. 57; *such a canaries*, THE MERRY WIVES OF WINDSOR, ii. 2. 55.

**canary**, a quick and lively dance, said to have originated in the *Canary Islands*, — an opinion which has been disputed: *make you dance canary*, ALL 'S WELL THAT ENDS WELL, ii. 1. 73. ("The Canaries [which . . . seems always to have had the same tune] is called 'The Canaries, or *The Hay*,' in Musick's Handmaid, 1678." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 368, sec. ed.)

**canary**, to dance (properly, to dance a canary): *canary to it with your feet*, LOVE'S LABOUR'S LOST, iii. 1. 11.

**candied**, sugared, flattering, glozing: *the candied tongue*, HAMLET, iii. 2. 58.

**candied**, congealed: *candied be they, and melt*, THE TEMPEST, ii. 1. 270; *Candied with ice*, TIMON OF ATHENS, iv. 3. 225.

**candle** — *Seek him with*, AS YOU LIKE IT, iii. 1. 6. "Alluding probably to St. Luke's Gospel, ch. xv. v. 8: 'If she lose one piece, doth [she] not light a *candle*, — and *seek* diligently till she find it?' " (STEEVENS).

**candle-mine**, "inexhaustible magazine of tallow" (JOHNSON), 2 HENRY IV., ii. 4. 289.

**candlesticks**, *With torch-staves in their hand* — *The horsemen sit like fixed*, HENRY V., iv. 2. 45. "Grandpré alludes to the form of ancient candlesticks, which frequently represented human figures holding the sockets for the lights in their extended hands" (STEEVENS).

**candle-wasters**, revellers, who, sitting up all night, waste many candles, MUCH ADO ABOUT NOTHING, v. 1. 18.

**candles'** *ends for flap-dragons* — *Drinks off*. See *flap-dragon* — A.

**candy deal of courtesy** — *What a*, "What a deal of candy courtesy" (MALONE), 1 HENRY IV., i. 3. 251.

**canker**, the dog-rose: *I had rather be a canker in a hedge than a rose in his grace*, MUCH ADO ABOUT NOTHING, i. 3. 22; *this canker*, Bolingbroke, 1 HENRY IV., i. 3. 176; *The canker-blooms*, SONNETS, liv. 5. (Mr. Beisly in his *Shakspeare's Garden*, etc., p. 49, informs us that in the first and third of the above passages our poet refers to the rose-sponge or excrescence that grows on the branches of the dog-rose; but I believe him to be as much mistaken about the first passage as he evidently is with respect to the third one, —

"The canker-blooms have full as deep a dye  
As the perfum'd tincture of the roses,  
Hang on such thorns, and play as wantonly  
When summer's breath their mask'd buds discloses," —

where canker-blooms can only mean *the blossoms of the dog-rose*.)

**canker**, a caterpillar ("The larva I allude to [*Lozotaenia Rosana*] . . . lives among the blossoms [of the rose], and prevents the possibility of their further development," etc. Patterson's *Letters on the Nat. Hist. of the Insects mentioned in Shakspeare's Plays*, p. 34): *in the sweetest bud The eating canker dwells*, THE TWO GENTLEMEN OF VERONA, i. 1. 43; *Hath not thy rose a canker*, Somerset? 1 HENRY VI., ii. 4. 68; *the canker death eats up that plant*, ROMEO AND JULIET, ii. 3. 30; *The canker galls the infants of the spring*, HAMLET, i. 3. 39; *This canker that eats up Love's tender spring*, VENUS AND ADONIS, 656; *And loathsome canker lives in sweetest bud*, SONNETS, xxv. 4; *For canker vice the sweetest buds doth love*, SONNETS, lxx. 7; *like a canker in the fragrant rose*, SONNETS, xcv. 2; *A vengeful canker eat him up to death*, SONNETS, xcix. 13; *to kill cankers in the musk-rose buds*, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 3; *cankers of a calm world*, 1 HENRY IV., iv. 2. 29.



**canker-blossom!** *You thief of love!* — *You*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 282. "The *canker-blossom* is not in this place the blossom of the *canker* or *wild-rose* . . . but a worm," etc. (STEEVENS). See the preceding article.

**Cannibals**, Pistol's blunder for *Hannibals*, 2 HENRY IV., ii. 4. 157.

**canopy**, the canopy of heaven: *Under the canopy*, CORIOLANUS, iv. 5. 38, 39.

**canstick**, a candlestick, 1 HENRY IV., iii. 1. 131.

**cantle**, a corner, an angle, a piece, a portion, a parcel, 1 HENRY IV., iii. 1. 100; ANTONY AND CLEOPATRA, iii. 10. 6.

**cantons**, cantos, TWELFTH NIGHT, i. 5. 254.

**canvas-climber**, "One who climbs the mast, to furl, or unfurl, the canvas or sails" (STEEVENS), PERICLES, iv. 1. 63.

**canvass thee in thy broad cardinal's hat** — *I'll*, 1 HENRY VI., i. 3. 36. "This means, I believe, 'I'll tumble thee into thy great hat, and shake thee, as bran and meal are shaken in a sieve'" (STEEVENS). Here Mr. Staunton explains *canvass* by "toss, as in a blanket."

**capable**, intelligent, able to understand, quick of apprehension: *if their daughters be capable* (with a quibble), LOVE'S LABOUR'S LOST, iv. 2. 75; *capable of things serious*, THE WINTER'S TALE, iv. 4. 753; *ingenious, forward, capable*, RICHARD III., iii. 1. 155; *the more capable creature*, TROILUS AND CRESSIDA, iii. 3. 302; *are capable of nothing* ("have a capacity for nothing," MALONE) *but inexplicable dumb-shows*, HAMLET, iii. 2. 11; *preaching to stones, Would make them capable*, HAMLET, iii. 4. 127.

**capable**, susceptible, impressible, sensible: *capable of all ill*, THE TEMPEST, i. 2. 353; *capable impresseure* ("hollow mark," JOHNSON, "perceptible," MALONE, "sensible," STAUNTON, "receivable," GRANT WHITE), AS YOU LIKE IT, iii. 5. 23; *heart too capable Of every line*, ALL'S WELL THAT ENDS WELL, i. 1. 89; *capable of this ambition*, KING

- JOHN, ii. 1. 476; *capable of fears*, KING JOHN, iii. 1. 12; *capable Of wounds and scars*, 2 HENRY IV., i. 1. 172; *capable Of our flesh* ("May mean 'susceptible of fleshy temptations,'" STAUNTON), HENRY VIII., v. 3. 11.
- capable**, qualified as heir, capable of inheriting: *of my land . . . To make thee capable*, KING LEAR, ii. 1. 85.
- capable**, capacious, comprehensive: *a capable and wide revenge*, OTHELLO, iii. 3. 463.
- capitulate against us**, draw up heads or articles, combine, confederate, against us, 1 HENRY IV., iii. 2. 120.
- capocchia**, TROILUS AND CRESSIDA, iv. 2. 31. The word *capocchia* signifies *the knob of a stick*, and — something else.
- capon** — *Break up this*. See first *break up*.
- capp'd** (Off-capp'd, *Cambridge*), took off the cap in salutation, OTHELLO, i. 1. 10. *Cap* was sometimes used in the same sense as *off-cap*.
- capricious poet**, *honest Ovid, was among the Goths* — *As the most*, AS YOU LIKE IT, iii. 3. 6. "*Caper, capri, caperitious, capricious, fantastical, capering, goatish; and by a similar sort of process are we to smooth Goths into goats*" (CALDECOTT). "No doubt there is an allusion to *caper* here; but there seems to be also one to *capere*; at least the word *capricious* may be used in the sense of 'taking.' Compare [Brewer's ?] *Lingua*, ii. 2, Dodsley's *Old Plays*, vol. v. p. 132, last ed.; 'Carry the conceit I told you this morning to the party you wot of. In my imagination 'tis *capricious*, 'twill take, I warrant thee'" (W. N. LETTSOM). The old spelling of "the Goths" was "the *Gotes*."
- captain** (as an adjective), chief: *the ass more captain than the lion*, TIMON OF ATHENS, iii. 5. 49; *captain jewels in the carcanet*, SONNETS, lii. 8.
- captious and intenable sieve**, ALL 'S WELL THAT ENDS WELL, i. 3. 193. "By *captious* I believe Shakespeare only meant

*recipient*, capable of *receiving* what is put into it; and by *intenable*, incapable of holding or retaining it" (MALONE).

**captivate**, to make prisoner, to reduce to bondage: *captivate* (the participle), 1 HENRY VI., ii. 3. 42; v. 3. 107; *captivated*, LOVE'S LABOUR'S LOST, iii. 1. 119; *captivates*, 3 HENRY VI., i. 4. 115.

**carack**, a galleon, a large ship of burden, THE TWO NOBLE KINSMEN, iii. 4. 14; *a land carack*, OTHELLO, i. 2. 50; *caracks*, THE COMEDY OF ERRORS, iii. 2. 135.

**caraways**, comfits or confections made with caraway-seeds, 2 HENRY IV., v. 3. 3. (In Shadwell's *Woman-Captain*, caraway-comfits are mentioned as no longer fit to appear at fashionable tables; "The fruit, crab-apples, sweetings, and horse-plumbs; and for *confections*, a few *carraways* in a small sawcer, as if his worship's house had been a lousie inn." *Works*, vol. iii. p. 350.)

**carbonado**, a piece of meat cut cross-wise for broiling, 1 HENRY IV., v. 3. 56; CORIOLANUS, iv. 5. 187.

**carbonado**, to cut cross-wise for broiling, KING LEAR, ii. 2. 34; *carbonadoed*, ALL 'S WELL THAT ENDS WELL, iv. 5. 92; THE WINTER'S TALE, iv. 4. 259.

**carcanet**, a necklace (Fr. *carcan*), THE COMEDY OF ERRORS, iii. 1. 4 (subsequently in the same play called a *chain*); *captain* (superior) *jewels in the carcanet*, SONNETS, lii. 8.

**card** — *The shipman's*, MACBETH, i. 3. 17. "The mariner's compass. Properly, the paper on which the points of the wind are marked." Nares's *Gloss.*; "Not the card of the mariner's compass, but what we now call a chart." Hunter's *New Illust. of Shakespeare*, vol. ii. p. 167 (where Hackluyt's *Virginia Richly Valued*, 1609, and Sir H. Mainwaring's *Seaman's Dictionary*, 1670, are quoted). "A Sea-card, *charta Marina*." Coles's *Lat. and Engl. Dict.* (I find in Sylvester's *Du Bartas*,

"Sure, if my *Card and Compasse* doe not fail,  
W' are neer the Port."

*The Triumph of Faith*, p. 256, ed. 1641.

where the original has "mon Quadrant et ma Carte marine.")

**card** — *We must speak by the*, "We must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, etc., in a sea-chart" (MALONE), *HAMLET*, v. 1. 134.

**card of ten**. See *fac'd it with a card of ten*.

**cardecu** (quart d'écu, *Cambridge*), properly *quart d'écu*, "the fourth part of the gold [French] crown, and worth fifteen sols" (DOUCE), *ALL'S WELL THAT ENDS WELL*, iv. 3. 259; v. 2. 31.

**carded** *his state*, mixed, debased by mixing, 1 *HENRY IV.*, iii. 2. 6. 2.

**Carduus Benedictus**, *MUCH ADO ABOUT NOTHING*, iii. 4. 65.  
"Carduus Benedictus, or blessed thistle (says Cogan, in his *Haven of Health*, 1595 [but printed earlier]), so worthily named for the singular virtues that it hath. . . . This herbe may worthily be called *Benedictus*, or *Omnimorbia*, that is, a salve for every sore, not known to physitians of old time, but lately revealed by the speciall providence of Almighty God" (STEEVENS).

**care killed a cat** — *What though*, *MUCH ADO ABOUT NOTHING*, v. 1. 132. A proverbial expression. Ray gives "Care will kill a cat." *Proverbs*, p. 84, ed. 1768.

**careers** — *Passed the*. See *passed the careers*, etc.

**careful hours**, hours of care, of distress, *THE COMEDY OF ERRORS*, v. 1. 298.

**careful man** — *A*, *TWELFTH NIGHT*, iv. 2. 9. "I believe, means a man who has such a regard for his character, as to entitle him to ordination" (STEEVENS).

**cares** *it be not done*, “makes provision that it may not be done” (MALONE), *PERICLES*, i. 2. 15.

**carl**, a churl, a rustic, a peasant, a boor, *CYMBELINE*, v. 2. 4.

**carlot**, the same in signification as *carl*, *AS YOU LIKE IT*, iii. 5. 107.

**carnations**. See *gillyvors*, etc.

**carpet consideration** — *Knight dubbed . . . on*, *TWELFTH NIGHT*, iii. 4. 225. *Carpet knights* were knights dubbed at court by mere favour, — not on the field of battle for their military exploits. Our early writers constantly speak of them with great contempt; and *carpet-knight* became a term for an effeminate person.

**carpet-mongers**, equivalent to *carpet-knights*, effeminate persons (see preceding article), *MUCH ADO ABOUT NOTHING*, v. 2. 29.

**carpets**, table-covers of ornamental tapestry : *the carpets laid*, *THE TAMING OF THE SHREW*, iv. 1. 44.

**carry coals**, to put up with insults, to submit to any degradation (“Il a du feu en la teste. *Hee is very chollericke, furious, or couragious; he will carrie no coales.*” Cotgrave’s *Fr. and Engl. Dict.* sub “Teste”): *the men would carry coals*, *HENRY V.*, iii. 2. 45; *we ’ll not carry coals*, *ROMEO AND JULIET*, i. 1. 1. “From the mean nature of this occupation, it seems to have been somewhat hastily concluded, that a man who would *carry coals* would submit to any indignity. Hence, to *carry coals*, in the sense of tamely putting up with an affront, occurs perpetually in our old writers, both serious and comic.” . . . “In all great houses, but particularly in the royal residences, there were a number of mean and dirty dependents, whose office it was to attend the wood-yard, sculleries, etc. Of these (for in the lowest deep there was a lower still) the most forlorn wretches seem to have been selected to carry coals to the kitchens, halls, etc. To this smutty regiment,

who attended the progresses, and rode in the carts with the pots and kettles, which, with every other article of furniture, were then moved from palace to palace, the people, in derision, gave the name of *black guards*, a term since become sufficiently familiar, and never properly explained.” Gifford’s notes on *Jonson’s Works*, vol. ii. pp. 169, 179. (In Lyly’s *Midas* mention is made of “one of the Cole house,” sig. F 4, ed. 1592, that is, one of the drudges about the palace of King Midas.)

**carry out my side** — *Hardly shall I*, KING LEAR, v. 1. 61.

“The bastard means, ‘I shall scarcely be able to make out my game.’ The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful” (MASON). In the phraseology of the card-table to *set up a side* was to become partners in a game; to *pull* or *pluck down a side* was to occasion its loss by ignorance or treachery; and to *carry out a side* was to carry out the game with success. See Gifford’s note on Massinger’s *Works*, vol. i. p. 150, ed. 1813; and note in my ed. of Beaumont and Fletcher’s *Works*, vol. i. p. 343.

**cart**, a car, a chariot: *Phœbus’ cart*, HAMLET, iii. 2. 150.

**carve too, and lisp** — ‘*A can*, LOVE’S LABOUR’S LOST, v. 2. 323; *she discourses, she carves*, THE MERRY WIVES OF WINDSOR, i. 3. 42; *carve her, drink to her*, THE TWO NOBLE KINSMEN, iv. 3. 89. That *carve* is here used to describe some particular form of action, — some sign of intelligence and favour, — was first shown by the late Joseph Hunter (*New Illust. of Shakespeare*, vol. i. p. 215), who observed that the word “occurs in a very rare poetic tract, entitled *A Prophecie of Cadwallader, last King of the Brittaines*, by William Herbert, 4to, 1604, which opens with a description of Fortune, and of some who had sought to gain her favour:

‘Then did this Queene her wandering coach ascend,  
Whose wheels were more inconstant than the wind:

A mighty troop this empress did attend;  
 There might you Caius Marius *carving* find,  
 And martial Sylla courting Venus kind.' "

To these lines adduced by Mr. Hunter I afterwards (in my *Few Notes*, etc., p. 20) added the following passages:  
 "Her amorous glances are her accusers; her very looks write sonnets in thy commendations; she *carues* thee at boord, and cannot sleepe for dreaming on thee in bedde." Day's *Ile of Gulls*, 1606, sig. n.

"And if thy rival be in presence too,  
 Seem not to mark, but do as others do;  
 Salute him friendly, give him gentle words,  
 Return all courtesies that he affords;  
 Drink to him, *carve* him, give him compliment;  
 This shall thy mistress more than thee torment."  
 Beaumont's *Remedy of Love*, — B. and Fletcher's *Works*,  
 vol. xi. p. 483, ed. Dyce.

(Beaumont's *Remedy of Love* is a very free imitation of Ovid's *Remedia Amoris*; and, as far as I can discover, the only part of the original which answers to the preceding passages is,

"Hunc quoque, quo quondam nimium rivale dolebas,  
 Vellem desineres hostis habere loco."  
 At certe, quamvis odio remanente, *saluta*." v. 791.)

More recently Mr. Grant White has still further illustrated the word *carve*. "Thus," he says, "in *A very Woman*, among the *Characters* published with Sir Thomas Overbury's *Wife*: 'Her lightnesse gets her to swim at the top of the table, where her wrie little finger bewraies *carving*; her neighbours at the latter end know they are welcome, and for that purpose she quencheth her thirst.' Sig. r 3, ed. 1632. See also Littleton's *Latin-English Lexicon*, 1675: '*A Carver*: — *chironomus*.' '*Chironomus*: — *One that useth apish motions with his hands*.' '*Chironomia*: — *A kind of gesture with the hands, either in dancing, carving of meat, or pleading*,' etc., etc."



**carve** for his own rage — *To*, "To supply food or gratification for his own anger" (STEEVENS), *OTHELLO*, ii. 3. 165.

**case**, skin : *a grizzle on thy case*, *TWELFTH NIGHT*, v. 1. 159 ; *though my case be a pitiful one*, etc. (with a quibble), *THE WINTER'S TALE*, iv. 4. 802.

**case**, to skin (a hunting term) : *ere we case him*, *ALL 'S WELL THAT ENDS WELL*, iii. 6. 93.

**case**, a pair, a couple : *I have not a case of lives*, *HENRY V.*, iii. 2. 3 (Compare "this case of rapiers." Marlowe's *Faustus*, — *Works*, p. 89, ed. Dyce, 1858 ; "two case of jewels." Webster's *White Devil*, — *Works*, p. 46, ed. Dyce, 1857 ; "a case of pistols." Middleton and W. Rowley's *Spanish Gipsy*, — Middleton's *Works*, vol. iv. p. 177, ed. Dyce).

**case of eyes?** — *What, with the*, *KING LEAR*, iv. 6. 144. "*The case of eyes*," says Steevens, "is the socket of either eye ;" and, to confirm his explanation, he cites from *The Winter's Tale*, "to tear the cases of their eyes," v. 2. 13. But perhaps Rowe was right when he substituted "*What, with this case of eyes?*" that is, with such a pair of no-eyes as this ? See the preceding article.

**case me in leather**, *THE COMEDY OF ERRORS*, ii. 1. 85. Dromio means, as a foot-ball is cased or covered.

**cashiered** — *Was, as they say*, *THE MERRY WIVES OF WINDSOR*, i. 1. 160. Here *cashiered* has been explained "carried out of the room," — "turned out of company," — and "cleaned out : " eligat lector.

**cask**, a casket, 2 *HENRY VI.*, iii. 2. 409.

**Cassalis** (Cassado, *Cambridge*) — *Gregory de*, *HENRY VIII.*, iii. 2. 321. "Was the King's Orator, as he was called in Rome, and, according to the household-books of Henry VIII., was in the receipt of a large annual salary for his services in various parts of Italy" (COLLIER).

**Cassius** — *Your brother*, *JULIUS CÆSAR*, ii. 1. 70 ; *my brother*

- Cassius*, JULIUS CÆSAR, iv. 3. 246. "Cassius married Junia, Brutus's sister" (STEEVENS).
- cassocks**, loose outward military coats, ALL 'S WELL THAT ENDS WELL, iv. 3. 160.
- cast**, to dismiss: *the state . . . Cannot with safety cast him*, OTHELLO, i. 1. 150; *Our general cast us thus early*, OTHELLO, ii. 3. 14; *cast in his mood* (anger), OTHELLO, ii. 3. 264; *That I was cast*, OTHELLO, v. 2. 330.
- cast**, used with a quibble between its two senses, "to throw" and "to vomit:" *though he* (drink) *took up my legs sometime, yet I made a shift to cast him*, MACBETH, ii. 3. 39; *What a drunken knave was the sea to cast thee in our way!* PERICLES, ii. 1. 57.
- cast**, to empty: *His filth within being cast*, MEASURE FOR MEASURE, iii. 1. 94. "To cast a pond is to empty it of mud" (JOHNSON).
- cast**, to cast up, to compute: *Let it be cast, and paid*, 2 HENRY IV., v. 1. 19.
- cast-lips** of *Diana*, lips left off by Diana, AS YOU LIKE IT, iii. 4. 14.
- cast water**, to find out diseases by inspecting the urine: *cast The water of my land*, MACBETH, v. 3. 50.
- Castalion** (Castilian, *Dyce*), a cant term, about the origin of which the commentators have uselessly puzzled themselves, THE MERRY WIVES OF WINDSOR, ii. 3. 30.
- Castiliano volto** (vulgo, *Cambridge*), TWELFTH NIGHT, i. 3. 39. Equivalent to "put on your Castilian countenance, that is, your grave solemn looks" (WARBURTON).
- castle**—*I'll to my*, 3 HENRY VI., i. 1. 206. "Sandal Castle, near Wakefield in Yorkshire" (MALONE).
- Castle in Saint Alban's**—*The*, 2 HENRY VI., v. 2. 68. "The death of Somerset here accomplishes that equivocal prediction given by [the Spirit raised by] Jourdain the witch concerning this duke, which we meet with in i. 4. 35-37 of this play, —

'Let him shun castles;  
Safer shall he be upon the sandy plains  
Than where castles mounted stand,'—

that is, the representation of a *castle* mounted for a *sign*" (THEOBALD).

*castle on thy head!*—*Wear a*, TROILUS AND CRESSIDA, v. 2.

185. "A close helmet, which covered the whole head, was called a *castle*" (WARBURTON). "Troilus doth not advise Diomed to wear a helmet on his head; that would be poor indeed, for he always wore one in battle; but to guard his head with the most impenetrable armour, to shut it up even in a *castle*, if it were possible, or else his sword should reach it" (HEATH).

*castle*—*Writing destruction on the enemy's*, TITUS ANDRONICUS, iii. 1. 170. Some take *castle* to mean helmet; but Schmidt's explanation seems better: "assailing and destroying the strongholds of enemies."

*castles mounted stand*—*Where*, 2 HENRY VI., i. 4. 37. See *Castle in Saint Alban's*.

*cat, and shoot at me*—*Hang me in a bottle like a*, MUCH ADO ABOUT NOTHING, i. 1. 222. It appears that formerly cats (occasionally factitious ones) were hung up in baskets and shot at with arrows; also that, in some counties of England, they were enclosed, with a quantity of soot, in wooden bottles suspended on a line, and that he who could beat out the bottom of the bottle as he ran under it, and yet escape its contents, was "the hero" of the sport. See Steevens's note *ad. l.* "It is still a diversion in Scotland to hang up a cat in a small cask or firkin, half filled with soot; and then a parcel of clowns on horseback try to beat out the ends of it, in order to show their dexterity in escaping before the contents fall upon them." Percy's *Rel. of A. E. Poetry*, vol. i. p. 155, ed. 1794.

*cat*—*Here is that which will give language to you*, THE TEMPEST, ii. 2. 78. "Alluding to an old proverb, that *good liquor will make a cat speak*" (STEEVENS).

**cat** *i' th' adage*—*Like the poor*, MACBETH, i. 7. 45. "The adage alluded to is, 'The cat loves fish, but dares not wet her feet :'

'Catus amat pisces, sed non vult tingere plantas' " (JOHNSON).

"It is among Heywood's *Proverbs*, ed. 1598, q 2 :

'The cat would eate fish, but she will not wette her feete' " (BOSWELL).

**cat-o'-mountain**, a wild-cat, THE TEMPEST, iv. 1. 260 ; *cat-o'-mountain* (cat-a-mountain, Cambridge) *looks*, THE MERRY WIVES OF WINDSOR, ii. 2. 23. "A term borrowed from the Spaniards, who call the wild-cat *gatomontes* " (DOUCE).

**Cataian**—*A*, THE MERRY WIVES OF WINDSOR, ii. 1. 129 ; TWELFTH NIGHT, ii. 3. 73. Meaning properly a native of Cataia or Cathay, that is, China, is supposed to have become a cant term for a thief or sharper, because the Chinese were notorious for their skilful thieving ; but in the second of the above passages it is certainly used playfully by Sir Toby as a term of reproach or contempt.

**catlings**, lute-strings or violin-strings, made of cat-gut, TROILUS AND CRESSIDA, iii. 3. 299 ; hence the name of a musician, Simon *Catling*, ROMEO AND JULIET, iv. 4. 127.

**cats**—*Prince of*, ROMEO AND JULIET, ii. 4. 19 ; *Good king of cats*, ROMEO AND JULIET, iii. 1. 75. See *Tybalt*, etc.

**cause**, cause of quarrel,—a fashionable term in the science of duelling : *The first and second cause will not serve my turn*, LOVE'S LABOUR'S LOST, i. 2. 168 ; *found the quarrel was upon the seventh cause*, AS YOU LIKE IT, v. 4. 49 ; *a gentleman . . . of the first and second cause* ("one who quarrels by the book," WARBURTON. And see *book*—*We quarrel in print, by the*), ROMEO AND JULIET, ii. 4. 25.

**cautel**, craft, deceit ("Cautelle : *A wile, cautell, sleight ; a craftie reach, or fetch, guilefull deuise or endeour ; also, craft, subtiltie, trumperie, deceit, cousenage.*" Cotgrave's *Fr. and Engl. Dict.*), HAMLET, i. 3. 15 ; *Applied to*

*cautels* ("Applied to insidious purposes, with subtlety and cunning," MALONE), *A LOVER'S COMPLAINT*, 303.

*cautelous*, insidious : *cautelous baits*, *CORIOLANUS*, iv. 1. 33.

*cautelous* — *Cowards, and men*, *JULIUS CÆSAR*, ii. 1. 129. Here "*cautelous* is cautious and wary at least to the point of cowardice, if not to that of insidiousness and trickery" (CRAIK).

*caviare to the general*, *HAMLET*, ii. 2. 430. *Caviare* is the roe of a kind of sturgeon, and of other fish, pickled, salted, and dried, which came, and still comes, from Russia. Hamlet means that the play in question was of too high a relish for the palates of the multitude.

*cease*, to cause to cease, to stop : *Particularities and petty sounds To cease*, 2 *HENRY VI.*, v. 2. 45 ; *would cease The present power of life*, *CYMBELINE*, v. 5. 255 ; *be not ceased With slight denial*, *TIMON OF ATHENS*, ii. 1. 16.

*cease*, to de cease, to die : *both shall cease, without your remedy*, *ALL 'S WELL THAT ENDS WELL*, v. 3. 162 ; *Fall and cease !* *KING LEAR*, v. 3. 264.

*censer in a barber's shop* — *Like to a*, *THE TAMING OF THE SHREW*, iv. 3. 91. The censers formerly used in barbers' shops, to sweeten them with cheap perfumes, had, of course, their covers perforated.

*censer* — *You thin man in a*, 2 *HENRY IV.*, v. 4. 19. It has been supposed that the allusion is to one of the thin embossed figures in the middle of the pierced convex lid of a censer or fire-pan, in which coarse perfumes were burned to sweeten the atmosphere of the musty rooms in our author's days ; but Mr. Grant White understands *censer* to mean some kind of cap.

*censure*, judgment, opinion : *my just censure*, *THE WINTER'S TALE*, ii. 1. 37 ; *To give their censure*, 1 *HENRY VI.*, ii. 3. 10 ; *To give his censure*, 2 *HENRY VI.*, i. 3. 115 ; *Durst wag his tongue in censure* (in giving an opinion which of

the two made the more splendid appearance), HENRY VIII., i. 1. 33; *Take each man's censure*, HAMLET, i. 3. 69; *in the general censure*, HAMLET, i. 4. 35; *the censure of the which one*, HAMLET, iii. 2. 26; *In censure of his seeming*, HAMLET, iii. 2. 85; *mouths of wisest censure*, OTHELLO, ii. 3. 185; *I may not breathe my censure*, OTHELLO, iv. 1. 267; *the strongest in our censure*, PERICLES, ii. 4. 34; *To give your censures*, RICHARD III., ii. 2. 144; *our just censures*, MACBETH, v. 4. 14.

**censure**, judicial sentence: *Your heaviest censure*, CORIOLANUS, v. 6. 142; *the censure of this hellish villain*, OTHELLO, v. 2. 371.

**censure**, to pass judgment or opinion on: *Should censure thus on lovely gentlemen*, THE TWO GENTLEMEN OF VERONA, i. 2. 19; *censure me by what you were*, 1 HENRY VI., v. 5. 97; *censure well the deed* ("approve the deed, judge the deed good," JOHNSON), 2 HENRY VI., iii. 1. 275; *censure me in your wisdom*, JULIUS CÆSAR, iii. 2. 16; *By our best eyes cannot be censured* ("estimated," MALONE), KING JOHN, ii. 1. 328; *how you are censured here*, CORIOLANUS, ii. 1. 20; *how are we censured?* CORIOLANUS, ii. 1. 22; *How, my lord, I may be censured*, KING LEAR, iii. 5. 2; *That censures* ("estimates," MALONE) *falsely*, SONNETS, cxlviii. 4.

**censure**, to pass sentence judicially: *That are to censure them*, KING LEAR, v. 3. 3; *Has censured him Already*, MEASURE FOR MEASURE, i. 4. 72.

**century**, a hundred: *said a century of prayers*, CYMBELINE, iv. 2. 394.

**century**, a company of a hundred men: *A century send forth*, KING LEAR, iv. 4. 6; *dispatch Those centuries to our aid*, CORIOLANUS, i. 7. 3.

**ceremonies**, "honorary ornaments, tokens of respect" (MALONE): *If you do find them deck'd with ceremonies*, JULIUS CÆSAR, i. 1. 66. "By ceremonies must here be meant

what are in the next speech of Flavius called 'Cæsar's trophies,' and are described in the next scene as 'scarfs' which were hung on Cæsar's images" (CRAIK).

**ceremonies**, "omens or signs deduced from sacrifices or other ceremonial rites" (MALONE): *Of fantasy, of dreams and ceremonies*, JULIUS CÆSAR, ii. 1. 197; *I never stood on ceremonies*, JULIUS CÆSAR, ii. 2. 13.

**'cerns**, concerns, THE TAMING OF THE SHREW, v. 1. 64.

**certainty of this hard life** — *The*, "The certain consequence of this hard life" (MALONE), CYMBELINE, iv. 4. 27.

**certes**, certainly, THE TEMPEST, iii. 3. 30; THE COMEDY OF ERRORS, iv. 4. 72; LOVE'S LABOUR'S LOST, iv. 2. 153; HENRY VIII., i. 1. 48; OTHELLO, i. 1. 16.

**cess** — *Out of all*, Out of all measure, 1 HENRY IV., ii. 1. 7 (A phrase of doubtful origin. Cotgrave gives "Sans cesse. Vncessantly . . . also, excessiue, immoderately, out of all cesse and crie." *Fr. and Engl. Dict.*).

**cesse**, to cease, ALL 'S WELL THAT ENDS WELL, v. 3. 72 (Mr. Knight, who rightly, on account of the rhyme, retains this archaism, quotes an instance of it from Chaucer's *Troilus and Cressida*; but Shakespeare must have met with it in various books that were to him of recent date, e. g. in Phaer and Twyne's *Æneidos*:

"This spoken, with a thought he makes the swelling seas to *cesse*,  
And sunne to shine, and clouds to flee, that did the skies  
oppress." B. i. sig. B iii. ed. 1584).

**cestron**, a cistern, THE TWO NOBLE KINSMEN, v. 1. 46.

**chain with crumbs** — *Go, sir, rub your*, TWELFTH NIGHT, ii. 3. 113. Gold chains were formerly worn by persons of rank and dignity, and by rich merchants, — a fashion which descended to upper servants in great houses, and to stewards as badges of office; and these chains were usually cleaned by being rubbed with crumbs.

**chairs of order** look you scour *With juice of balm*, etc. — *The*



*several*, THE MERRY WIVES OF WINDSOR, v. 5. 59. "It was an article of our ancient luxury to rub tables, etc., with aromatic herbs" (STEEVENS).

**chaliced**, having cups ("It may be noted that the cup of a flower is called *calix*, whence *chalice*," JOHNSON), CYMBELINE, ii. 3. 22.

**challenge** *You shall not be my judge— Make my*, HENRY VIII., ii. 4. 77. "*Challenge* is here a *verbum juris*, a law-term. The criminal, when he refuses a juryman, says 'I challenge him'" (JOHNSON).

**chamber** — *Welcome, sweet prince, to London, to your*, RICHARD III., iii. 1. 1. "London was anciently called *Camera Regis*" (POPE). "This title it began to have immediately after the Norman conquest. See Coke's 4 Inst. 243; Camden's Britannia, 374; Ben Jonson's Account of King James's Entertainment in passing to his Coronation, etc. [Jonson's *Works*, vol. vi. p. 428, ed. Gifford]" (REED).

**chamberers**, men of intrigue, OTHELLO, iii. 3. 269.

**chambers**, small pieces of ordnance : *charged chambers* (with a quibble), 2 HENRY IV., ii. 4. 51; *chambers go off*, HENRY V., iii. Prologue, 33; HENRY V., iii. 1. 34; *chambers discharged*, HENRY VIII., i. 4. 49.

**champain**, open country, TWELFTH NIGHT, ii. 5. 142; *champains*, KING LEAR, i. 1. 63.

**changeling**, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 23, 120; iv. 1. 56. "*Changeling* is commonly used for the child supposed to be left by the fairies, but here for a child taken away" (JONSON). "It is *here* properly used, and in its *common acceptation*; that is, for a *child got in exchange*. A fairy is now speaking" (RITSON).

**channel**, a kennel : *throw the quean in the channel*, 2 HENRY IV., ii. 1. 45; *As if a channel should be call'd the sea*, 3

HENRY VI., ii. 2. 141; *Here friend by friend in bloody channel lies*, THE RAPE OF LUCRECE, 1487.

**chanson**— *The first row of the pious*, HAMLET, ii. 2. 414.

This is explained by the reading of 4to 1603, "the first verse of the godly ballet."

**chape**, ALL 'S WELL THAT ENDS WELL, iv. 3. 136. "The chape was the metal part at the end of a scabbard, the portion of the scabbard which protected the sharp end of the dagger or similar weapon . . . it is sometimes used for the hook or loop at the top of a scabbard" (HALLIWELL). "A Chape (the Iron point of the Scabbard), *Vaginæ feramentum, rostrum, lorica, mucro*." Coles's *Lat. and Engl. Dict.*

**chapeless**, without a chape (see *chape*), THE TAMING OF THE SHREW, iii. 2. 45.

**chapmen**, sellers: *by base sale of chapmen's tongues*, LOVE'S LABOUR'S LOST, ii. 1. 16.

**chapmen**, buyers: *you do as chapmen do*, TROILUS AND CRESSIDA, iv. 1. 77.

**chaps**, jaws: *open your chaps again*, THE TEMPEST, ii. 2. 80; *his dead chaps*, KING JOHN, ii. 1. 352; *your mouldy chaps*, 2 HENRY IV., ii. 4. 122; *Before his chaps be stain'd*, 2 HENRY VI., iii. 1. 259; *a pair of chaps*, ANTONY AND CLEOPATRA, iii. 5. 13.

**chaps**, clefts, breaks in the continuity of the skin: *my frosty signs and chaps of age*, TITUS ANDRONICUS, v. 3. 77; *Her cheeks with chaps and wrinkles were disguised*, THE RAPE OF LUCRECE, 1452.

**character**, handwriting, writing: *'Tis Hamlet's character*, HAMLET, iv. 7. 51; *though thou didst produce My very character*, KING LEAR, ii. 1. 72; *Since mind at first in character was done* ("Since thought was first expressed in writing," STAUNTON), SONNETS, lix. 8.

**character** — *Thy*, “Thy description, that is, the writing afterwards discovered with Perdita” (STEEVENS), *THE WINTER’S TALE*, iii. 3. 47.

**character**, to inscribe, to infix strongly : *in their barks my thoughts I ’ll character*, *AS YOU LIKE IT*, iii. 2. 6 ; *these few precepts in thy memory See* (Look, Cambridge) *thou character*, *HAMLET*, i. 3. 59 ; *character’d and engraved*, *THE TWO GENTLEMEN OF VERONA*, ii. 7. 4 ; *character’d on thy skin*, *2 HENRY VI.*, iii. 1. 300 ; *Full character’d*, *SONNETS*, cxxii. 2.

**charactery**, what is characterized or written : *Fairies use flowers for their charactery* (“the matter with which they make letters,” JOHNSON), *THE MERRY WIVES OF WINDSOR*, v. 5. 71 ; *All the charactery of* (“all that is characterized on,” STEEVENS) *my sad brows*, *JULIUS CÆSAR*, ii. 1. 308.

**characts**, characters, marks, *MEASURE FOR MEASURE*, v. 1. 56.

**chare**, or *char*, a turn or bout of work, a job or task-work, — drudgery, *ANTONY AND CLEOPATRA*, v. 2. 230 ; *chares*, *ANTONY AND CLEOPATRA*, iv. 15. 75.

**chared**, — *All ’s*, All is despatched, *THE TWO NOBLE KINSMEN*, iii. 2. 21.

**charge**, a weight, a burden : *this charge* (change, Cambridge) *of thoughts*, *PERICLES*, i. 2. 1 ; *Patience, good sir, Even for this charge*, *PERICLES*, iii. 1. 27.

**charge**, — *Answering us With our own*, “Rewarding us with our own expenses, making the cost of war its recompense” (JOHNSON), *CORIOLANUS*, v. 6. 68.

**charge** — *Give them their*, *MUCH ADO ABOUT NOTHING*, iii. 3. 7. “To charge his fellows seems to have been a regular part of the duty of the constable of the watch” (MALONE).

**charge you** — *Not to*, “Not with a purpose of putting you to expense or being burdensome” (JOHNSON), *THE MERRY WIVES OF WINDSOR*, ii. 2. 148.

**charge-house**, LOVE'S LABOUR'S LOST, v. 1. 69. Steevens supposes this to mean a free-school; but it would rather seem to mean a common school in distinction to a free one.

**chariest**, most cautious, most scrupulous, HAMLET, i. 3. 36.

**chariness of our honesty** — *The*, "The caution which ought to attend on it [on our chastity]" (STEEVENS), THE MERRY WIVES OF WINDSOR, ii. 1. 87.

**Charity** — *By Saint*, HAMLET, iv. 5. 56. "We read in the martyrology on the first of August, — 'Romæ passio sanctarum virginum, Fidei, Spei, et *Charitatis*, quæ sub Hadriano principe martyriæ coronam adeptæ sunt.'" Douglas's *Criterion*, p. 68, cited by Ritson. (So, in *The Faire Maide of Bristowe*, 1605 :

"Now by *Saint Charity*, if I were iudge,  
A halter were the least should hamper him."

Sig. D 3 verso.)

**Charles' wain**, 1 HENRY IV., ii. 1. 2. The constellation *Ursa Major*; — according to some, a corruption of *Chorles* or *Churl's* [that is, rustic's] *wain*; according to others, the constellation was so named in honour of Charlemagne.

**charm her chattering tongue**, THE TAMING OF THE SHREW, iv. 2. 58; *charm thy riotous tongue*, 2 HENRY VI., iv. 1. 64; *charm your tongue*, 3 HENRY VI., v. 5. 31; OTHELLO, v. 2. 186; *charm my tongue*, OTHELLO, v. 2. 187. In this expression, as Malone observes, *charm* means "compel to be silent, as if by the power of enchantment."

**charm'd** — *I, in mine own woe*, CYMBELINE, v. 3. 68. "Alluding to the common superstition of charms being powerful enough to keep men unhurt in battle" (WARBURTON).

**charmer**, one who works by charms or spells. *She was a charmer* (an enchantress), OTHELLO, iii. 4. 57; *heavenly charmers* ("enchanters, ruling us at their will," SEWARD, — the gods), THE TWO NOBLE KINSMEN, v. 4. 131.

**charming**, having the power of fascination : *And faster bound to Aaron's charming eyes*, TITUS ANDRONICUS, ii. 1. 16 ; *more charming With their own nobleness*, CYMBELINE, v. 3. 32.

**charming words** — *Betwixt two*, CYMBELINE, i. 3. 35. Here more recently *charming* has been explained "magical, enchanting;" but *qy.*?

**charms**, love-charms : *I think you have charms*, THE MERRY WIVES OF WINDSOR, ii. 2. 94.

**charneco**, 2 HENRY VI., ii. 3. 63. "Shakespeare and other dramatic writers mention a wine called *Charneco*, which, in a pamphlet quoted by Warburton, is enumerated along with Sherry-sack and Malaga (*The Discovery of a London Monster, called the Black Dog of Newgate*, 1612). According to Mr. Steevens, the appellation is derived from a village near Lisbon. There are, in fact, two villages in that neighbourhood, which take the name of *Charneca*; the one situated about a league and a half above the town of Lisbon, the other near the coast, between Collares and Carcavellos. We shall, therefore, probably not err much, if we refer the wine in question to the last-mentioned territory." Henderson's *History of Ancient and Modern Wines*, p. 306.

**chase**, an object of chase : *This is the chase* ("the animal pursued," JOHNSON), THE WINTER'S TALE, iii. 3. 57 ; *seek thee out some other chase*, 2 HENRY VI., v. 2. 14 ; *single out some other chase*, 3 HENRY VI., ii. 4. 12.

**chase** — *By this kind of*, "By this way of following the argument" (JOHNSON), AS YOU LIKE IT, i. 3. 30.

**chases** — *That all the courts of France will be disturb'd With*, HENRY V., i. 2. 266. We find in the *Promptorium Parvulorum* "*Chace of tenys pley, or othyr lyke. Sistencia, obstaculum, obiculum (fuga, P.)*," p. 68, ed. Way. Mr. Halliwell cites the following dialogue of players at tennis

from *The Marrow of the French Tongue*, 1625: "Play then, and give me a good ball. — Sir, doth it please you that this be play? — As it shall please you, I doe not care. — Goe to; play, sir. — A losse; I haue fifteene. — Patience; play. — Say, boy, marke that *chase*. — Sir, behold it marked, and it is a great one. — Sir, you will lose it. — Demand it of the standers by. — Fifteenes all. — I have thirty, and a *chase*. — My masters, is the ball above or under the roape? — Sir, methinkes it is under more then a spanne. — I have thirty for fifteene. — And I, I have two *chases*. — Sir, the last is no *chase*, but a losse. — Sir, how is it a losse? — Because you did strike it at the second bound." p. 192.

R. Holme gives, among the "terms" at tennis: "*Chase*, is to miss the second striking of the Ball back;" and, among the "laws" of the game, he informs us, "6. You must observe that there is no changing sides without two *Chases* or Forty one *Chase*, and then they may change sides, and the other serves upon the Pent-house beyond the Blew, and then the other is bound to play the Ball over the Line, between the *Chase* and the end Wall; and if the other side misses to return the Ball, he loses 15." *Academy of Armory and Blazon*, B. iii. p. 265. In *Dict. de la Lang. Fr.* par Laveaux is "*Chasse*. Au jeu de paume, se dit de la distance qu'il y a entre le mur de côté où l'on sert, et l'endroit où tombe la balle du second bond. Cette distance se mesure par les carreaux. Quand la chasse est petite, on dit, *une chasse à deux, à trois carreaux et demi*. Marquer les chasses. Grande chasse. Il y a chasse. Gagner la chasse. Chasse au pied de la muraille, ou simplement, *chasse au pied, chasse morte*." According to Douce, "A *chace* at tennis is that spot where a ball falls, beyond which the adversary must strike his ball to gain a point or *chace*. At lawn tennis it is the spot where the ball leaves off rolling. We see therefore why the king has called himself a *wrangler*" (Douce). On the passage in Ariosto's *Orlando Furioso*, C. xix. st. 84,

"Quanto nel giuoco de le *caccia* un muro  
Si muova a colpi de la palle grosse,"

Mr. Panizzi merely quotes the observation of Molini, "*Caccia* è termine del giuoco della palla, del pallone, del calcio, etc.;" and Rose on his translation of the passage only remarks, "*Chaces* is in tennis somewhat of an equivalent to hazards at billiards." An anonymous dramatist writes :

"*Ric.* Reueng'd! and why, good childe ?

Olde Faukenbridge hath had a worsor basting.

*Fa.* I, they haue banded [me] from *chase* to *chase*;

I haue been their tennis ball since I did coort."

*A Pleasant Commodity called Looke about you*, 1600, sig. K 2 verso.

**Chatham** — *The clerk of*, 2 HENRY VI., iv. 2. 81. "A nonentity in history" (DOUCE).

**chats him** — *While she*, While she keeps talking of him (?) CORIOLANUS, ii. 1. 198.

**chaudron**, part of the entrails of an animal ("a word formerly in common use in the books of cookery," STEEVENS; "A Calves chaudron, *Echinus vituli*." Coles's *Lat. and Engl. Dict.*), MACBETH, iv. 1. 33.

**che vor ye**, "I warn you" (JOHNSON), KING LEAR, iv. 6. 242 (Somersetshire dialect).

**cheap** — *Good*. See *good cheap*.

**cheater** — *A tame*, 2 HENRY IV., ii. 4. 92. The context, I think, shows that when Falstaff applies to Pistol these words (*cheater* properly signifying "one who plays with false dice"), he means no more than "a poor spiritless or harmless rascal." (Here Steevens quotes the following passage from *Mihil Mumchance*, etc. [a tract which has been inconsiderately attributed to Greene]: "They [those who played with false dice] call their art by a new-found name, as *cheating*, themselves *cheators*, and the dice *cheters*, borrowing the term from among our lawyers, with whom all such casuals as fall to the lord at the holding of his



leets, as waifes, straies, and such like, be called *chetes*, and are accustomedly said to be *escheted* to the lord's use." Steevens also cites from Beaumont and Fletcher's *Fair Maid of the Inn*, act iv. sc. 2, "and will be drawn into the net by this decoy-duck, this *tame cheater*," — where *tame cheater* is evidently a cant phrase.)

**cheater**, an escheator ("an officer appointed by the Lord Treasurer, who observed the *Escheats* due to the King in the County whereof he was *Escheator*, and certified them unto the *Chancery* or *Exchequer*," etc. Cowell's *Law Dict.* ed. 1727): *I will be cheater to them both* (with a quibble), *THE MERRY WIVES OF WINDSOR*, i. 3. 66; *I will bar no honest man my house, nor no cheater* (where the Hostess misunderstands *cheater* as used by Falstaff), *2 HENRY IV.*, ii. 4. 98.

**check**, a term in falconry, applied to a hawk when she forsakes her proper game, and follows some other of inferior kind that crosses her in her flight: *check at every feather*, *TWELFTH NIGHT*, iii. 1. 61; *the staniel checks at it*, *TWELFTH NIGHT*, ii. 5. 105.

**check**, a reproof, a rebuke: *nobler than attending for a check*, *CYMBELINE*, iii. 3. 22.

**cheer**, countenance, aspect: *pale of cheer*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 96; *that look'd with cheer*, *A MIDSUMMER-NIGHT'S DREAM*, v. 1. 286; *show a merry cheer*, *THE MERCHANT OF VENICE*, iii. 2. 314; *your cheer appall'd*, *1 HENRY VI.*, i. 2. 48; *this change of cheer*, *TITUS ANDRONICUS*, i. 1. 264; *she smiled with so sweet a cheer*, *THE RAPE OF LUCRECE*, 264; *heavy cheers*, *THE TWO NOBLE KINSMEN*, i. 5. 4.

**cherry-pit**, a game, — the pitching of cherry-stones into a small hole, *TWELFTH NIGHT*, iii. 4. 111.

**cherubin**, a cherub (Fr. and Span. *cherubin*), *THE TEMPEST*, i. 2. 152; *MACBETH*, i. 7. 22; *OTHELLO*, iv. 2. 64; *cheru-*

*bin look*, TIMON OF ATHENS, iv. 3. 62; *cherubins*, THE MERCHANT OF VENICE, v. 1. 62; HENRY VIII., i. 1. 23; TROILUS AND CRESSIDA, iii. 2. 66; CYMBELINE, ii. 4. 88. (This form, common enough in our early writers, is used even by Dryden.)

**cheveril**, kid-leather, soft, and easily stretched ("Cheuerell lether. *Cuir de chevreul*." Cotgrave's *Fr. and Engl. Dict.*): *a cheveril glove*, TWELFTH NIGHT, iii. 1. 11; *cheveril conscience*, HENRY VIII., ii. 3. 32; *a wit of cheveril*, ROMEO AND JULIET, ii. 4. 80.

**chew upon this**, "consider this at leisure, ruminate on this" (JOHNSON), JULIUS CÆSAR, i. 2. 171.

**chewet**, 1 HENRY IV., v. 1. 29. "A *chewet* or *chuet* is a noisy chattering bird, a *pie*. This carries a proper reproach to Falstaff for his meddling and impertinent jest" (THEOBALD). "*Chouëtte*: An Owlet; or, the little Horne-Owle (a theewish night-bird); also, a Chough, Cadesse, Daw, Jack-Daw." Cotgrave's *Fr. and Engl. Dict.*, — the latter part of which article makes it very probable that Shakespeare used the word in the sense of "chough" or "jack-daw," though modern French Dictionaries do not, I believe, assign any such meaning to *chouette* (see, for instance, Laveaux's *Dict.*). According to other critics, *chewet* signifies here a sort of small pie or pudding, made of minced meat, and fried in oil; "*Goubelet . . . a kind of little round pie resembling our Chuet*." Cotgrave's *Fr. and Engl. Dict.* (If Dr. Latham had been acquainted with the article "*Chouëtte*" in Cotgrave, he, I presume, would not have suggested that Shakespeare meant here the lapwing or poewit; see his ed. of *Johnson's Dict.*)

**chide**, to sound, to resound, to echo: *Shall chide your trespass* (*chide* being used here partly in the sense of "rebuke"), HENRY V., ii. 4. 125; *the chiding flood*, HENRY VIII., iii. 2. 197; *Retorts to chiding* ("noisy, clamorous," STEEVENS) *fortune*, TROILUS AND CRESSIDA, i. 3. 54; *The*

*chiding* (chidden, Cambridge) *billow*, OTHELLO, ii. 1. 12; *as chiding a nativity* (that is, "as noisy a one," STEEVENS), PERICLES, iii. 1. 32.

*chide with*, to quarrel: *And he does chide with you*, OTHELLO, iv. 2. 168; *do you with Fortune chide*, SONNETS, cxi. 1.

*chiding*, noise, sound (cry of hounds): *Such gallant chiding*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 112.

*child* — *A boy or a*, THE WINTER'S TALE, iii. 3. 69. It seems certain that here "*child*" means a "female infant."

*child o' the time* — *Be a*, "do as others do" (STAUNTON), ANTONY AND CLEOPATRA, ii. 7. 98.

*child Rowland*, KING LEAR, iii. 4. 178. "This term [*child*], in O. E., denoted a youth, especially one of high birth, before he was advanced to the honour of knighthood." Jamieson's *Etym. Dict. of the Scottish Language*. In romances and ballads it frequently is equivalent to "knight."

*child-changed father* — *This*, KING LEAR, iv. 7. 17. "That is, changed by his children; a father, whose jarring senses have been untuned by the monstrous ingratitude of his daughters" (MALONE). "That is, changed to a child by his years and wrongs; or perhaps reduced to this condition by his children" (STEEVENS).

*childing autumn*, teeming, fruitful autumn, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 112.

*children shall have no names* — *My*, My children will be illegitimate, ANTONY AND CLEOPATRA, i. 2. 34.

*chill*, I will (Somersetshire dialect): *chill be plain with you*, KING LEAR, iv. 6. 243.

*choler* — *It* [that is, the meat "burnt and dried away"] *engenders*, THE TAMING OF THE SHREW, iv. 1. 156; *Lest it make you cholerick*, THE COMEDY OF ERRORS, ii. 2. 61. Our ancestors fancied that over-roasted or dried-up meat induced choler.

**choler**, *my lord, if rightly taken. . . . No, if rightly taken, halter*, 1 HENRY IV., ii. 4. 315. "The reader who would enter into the spirit of this repartee, must recollect the similarity of sound between *collar* and *choler*" (STEEVENS).

**chopine**, HAMLET, ii. 2. 422. An enormously high clog, which was worn by the ladies of Spain, Italy, etc. (In Connelly's *Span. and Engl. Dict.* Madrid, 4to, I find "*Chapin* . . . *A sort of patten with a cork sole*," etc.; but none of the Italian Dictionaries in my possession contain the word "*cioppino*," which, according to Boswell, is in Veneroni's *Dict.*) The following account of *chopines*, or, as he calls them, *chapineys*, is given by Coryat: "There is one thing vsed of the Venetian women, and some others dwelling in the cities and towns subiect to the Signiory of Venice, that is not to be obserued (I thinke) amongst any other women in Christendome: which is so common in Venice, that no woman whatsoever goeth without it, either in her house or abroad; a thing made of wood, and couered with leather of sundry colors, some with white, some redde, some yellow. It is called a Chapiney, which they weare vnder their shoes. Many of them are curiously painted; some also I haue seene fairely gilt: so vncomely a thing (in my opinion) that it is pitty this foolish custom is not cleane banished and exterminated out of the citie. There are many of these Chapineys of a great heighth, euen half a yard high, which maketh many of their women that are very short seeme much taller than the tallest women we haue in England. Also I haue heard that this is obserued amongst them, that by how much the nobler a woman is, by so much the higher are her Chapineys. All their gentlewomen, and most of their wiues and widowes that are of any wealth, are assisted and supported eyther by men or women when they walke abroad, to the end they may not fall. They are borne vp most commonly by the left arme, otherwise they might

quickly take a fall. For I saw a woman fall a very dangerous fall, as she was going down the staires of one of the little stony bridges with her high Chapineys alone by herselfe: but I did nothing pittie her, because shee wore such friuolous and (as I may truely terme them) ridiculous instruments, which were the occasion of her fall. For both I myselfe, and many other strangers (as I haue obserued in Venice) haue often laughed at them for their vaine Chapineys." *Crudities*, etc. (reprinted from ed. 1611), vol. ii. p. 36. "The choppine or some kind of high shoe was occasionally used in England. Bulwer in his *Artificial Changeling*, p. 550, complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies," etc. (DOUCE).

**chopping French** — *The*, RICHARD II., v. 3. 124. "*Chopping* means *changing*; . . . in this sense the Duchess of York may apply the word to the French expression of *Pardonnez moi*, which gives a directly opposite meaning to the English word *pardon*, in the way she wishes the king to speak it" (PYE). "The Duchess calls the language 'the chopping French' on account of the convertibility of such terms as *pardonnez moi*, which, apparently consenting, mean the very reverse" (COLLIER).

**choris**, chorus (for the sake of a rhyme), *THE TWO NOBLE KINSMEN*, iii. 5. 110.

**chough**, *THE TEMPEST*, ii. 1. 257; *HAMLET*, v. 2. 88; *choughs*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 21; *ALL 'S WELL THAT ENDS WELL*, iv. 1. 19; *THE WINTER'S TALE*, iv. 4. 608; *MACBETH*, iii. 4. 125; *KING LEAR*, iv. 6. 13. Yarrell observes that in the description of Dover cliff, — "The crows and *choughs* that wing the midway air," etc. — "possibly Shakespeare meant Jackdaws, for in the *Midsummer-Night's Dream* he speaks of russet-pated (grey-headed) Choughs, which term is applicable to the Jackdaw,

but not to the real Chough." *Hist. of Brit. Birds*, vol. ii. p. 58, sec. ed.

**christendom**, Christianity : *By my christendom*, KING JOHN, iv. 1. 16.

**christendoms**, *That blinking Cupid gossips—A world Of pretty, fond, adoptious*, "A number of pretty, fond, adopted appellations, or Christian names, to which blind Cupid stands godfather" (Nares's *Gloss.*), ALL 'S WELL THAT ENDS WELL, i. 1. 162.

**christom child**, HENRY V., ii. 3. 11. The Hostess means *chrisom child*. On the line in *The Doubtful Heir*,

"You shall be as secure as *chrisom children*,"

Gifford remarks, "Johnson says *chrisom children* are those that die within the month. It may be so; but our old writers apply the expression to a child just cristened." Shirley's *Works*, vol. iv. p. 298. Nares (in his *Gloss.*) quotes what follows from Blount's *Glossography*: "*Chrisome* (a *χρῖω* [to anoint—with the holy oil formerly used in baptism]) signifies properly the white cloth which is set by the minister of baptism upon the head of a child newly anointed with chrism after his baptism. Now it is vulgarly taken for the white cloth put about or upon a child newly christened, in token of his baptism; wherewith the women use to shroud the child, if dying within the month; otherwise it is usually brought to church at the day of purification. *Chrisoms*, in the bills of mortality, are such children as die within the month of birth, because during that time they use to wear the chrisom-cloth." (In the first edition of Blount's work, 1656, I do not find the concluding sentence of the above quotation.)

**chuck**, a chicken, — a term of endearment, LOVE'S LABOUR'S LOST, v. 1. 96; TWELFTH NIGHT, iii. 4. 108; HENRY V., iii. 2. 24; MACBETH, iii. 2. 45; OTHELLO, iii. 4. 46; iv.

2. 24; ANTONY AND CLEOPATRA, iv. 4. 2; *chucks*, LOVE'S LABOUR'S LOST, v. 2. 653.

**chuffs** — *Fat*, 1 HENRY IV., ii. 2. 86. "*Chuff* is always used in a bad sense, and means a coarse unmannered clown, at once sordid and wealthy." Gifford's note on *Massinger's Works*, vol. i. p. 281, ed. 1813. (In *A Gorgious Gallery of Gallant Inventions*, etc., 1578, we have

"The wealthy *chuffe*, for all his wealth,  
Cannot redeeme therby his health," etc.

p. 150, reprint.

and in Marlowe's *Ovid's Elegies*,

"*Chuff*-like, had I not gold, and could not use it?"

Book iii. 7.

[where the original has "*dives avarus*"], — *Works*, p. 343, ed. Dyce, 1858.)

**cicatrice**, a mark. *The cicatrice and capable impressure*, As YOU LIKE IT, iii. 5. 23.

**Cicester**, Cirencester, RICHARD II., v. 6. 3.

**'cide**, to decide, SONNETS, xlvi. 9.

**cinders of the element** — *The*, 2 HENRY IV., iv. 3. 51. "A ludicrous term for the stars" (STEEVENS).

**cinque pace**, a dance, the steps of which were regulated by the number five, MUCH ADO ABOUT NOTHING, ii. 1. 62, 66. Nares in his *Gloss*. confounds it with the *galliard*.

**Circe's cup** — *I think you all have drunk of*, THE COMEDY OF ERRORS, v. 1. 270. "The Duke means to say, I think you all are out of your senses; so below,

'I think you are all mated or stark mad.'

Circe's potion, however, though it transformed the companions of Ulysses into swine, and deprived them of speech, did not, it should seem, deprive them of their reason; for Homer tells us that they lamented their trans-



formation. However, the Duke's words are sufficiently intelligible, if we consider them as meaning—Methinks you all are become as irrational as beasts" (MALONE). But Malone forgets Virgil, who evidently meant us to understand that those whom Circe had transformed were "deprived of reason:"

"Hinc exaudiri gemitus iræque leonum,  
Vincta recusantum, et sera sub nocte rudentum;  
Setigerique sues, atque in præsepibus ursi  
Sævire, ac formæ magnorum ululare luporum."

*Æn.* vii. 15.

Compare also Greene's *Neuer too late*: "Resembling those Grecians, that, with Vlysses, drinking of Circes drugges, lost both forme *and* memorie." Sig. G 4 verso, ed. 1611.

**circle**, a diadem: *The circle of my glory*, KING JOHN, v. 1. 2; *The circle of the Ptolemies*, ANTONY AND CLEOPATRA, iii. 12. 18.

**circuit**, a circle, a diadem: *the golden circuit on my head*, 2 HENRY VI., iii. 1. 352.

**circummured**, walled round, MEASURE FOR MEASURE, iv. 1. 26.

**circumstance**, detail: *it must with circumstance* ("with the addition of such incidental particulars as may induce belief," JOHNSON) *be spoken*, THE TWO GENTLEMEN OF VERONA, iii. 2. 36; *With circumstance and oaths*, THE COMEDY OF ERRORS, v. 1. 16; *To wind about my love with circumstance*, THE MERCHANT OF VENICE, i. 1. 154; *Cuts off more circumstance*, KING JOHN, ii. 1. 77; *By circumstance, but to acquit myself*, RICHARD III., i. 2. 77; *Who in his circumstance* ("in the detail or circumduction of his argument," JOHNSON), TROILUS AND CRESSIDA, iii. 3. 114; *without more circumstance at all*, HAMLET, i. 5. 127; *a bombast circumstance*, OTHELLO, i. 1. 13.

**circumstance**, *I fear you 'll prove—So, by your*, THE TWO GENTLEMEN OF VERONA, i. 1. 37. "*Circumstance* is used

equivocally. It here means conduct; in the preceding line, circumstantial deduction" (MALONE).

**circumstanced** — *I must be*, I must submit to circumstances, OTHELLO, iii. 4. 202.

**cital**, a recital, an account, 1 HENRY IV., v. 2. 62 (explained by Pope "taxation").

**cite**, to incite, to urge: *I need not cite him to it*, THE TWO GENTLEMEN OF VERONA, ii. 4. 81; *cited so by them*, 2 HENRY VI., iii. 2. 281; *it cites us, brother, to the field*, 3 HENRY VI., ii. 1. 34.

**citizen** — *How Edward put to death a*, RICHARD III., iii. 5. 76. "The person was one Walker, a substantial citizen and grocer at the Crown in Cheapside. Echard's *History of England*, vol. i. p. 519" (GREY).

**citizen**, "having the qualities of a citizen" (Johnson's *Dict.*), "town-bred, delicate" (Nares's *Gloss.*): *But not so citizen a wanton*, CYMBELINE, iv. 2. 8.

**cittern-head** — *A*, LOVE'S LABOUR'S LOST, v. 2. 603. An allusion to the grotesque carved heads with which citterns were usually ornamented.

**civil**, sober, grave, decent, solemn: *sad and civil*, TWELFTH NIGHT, iii. 4. 5 (where *civil* has been explained "tart, sour, bitter," — very erroneously); *by a civil peace maintain'd*, 2 HENRY IV., iv. 1. 42; *civil citizens*, HENRY V., i. 2. 199; *civil night*, ROMEO AND JULIET, iii. 2. 10; *Montano, you were wont be civil*, OTHELLO, ii. 3. 182; *my sober guards and civil fears*, A LOVER'S COMPLAINT, 298.

**civil count**, *civil as an orange*, MUCH ADO ABOUT NOTHING, ii. 1. 263. A "*civil* (not a *Seville*) orange" was the usual orthography of the time. "*Aigre-douce, A civile Orange.*" "*A ciuill Orange . . . Aigre-douce.*" Cotgrave's *Fr. and Engl. Dict.*

**clack-dish**, MEASURE FOR MEASURE, iii. 2. 118; or *clap-dish*, a wooden dish, or box, carried by beggars. It had a mova-

ble cover, which they *clacked* to attract notice ; and in it they received the alms.

**clamour** *your tongues*, THE WINTER'S TALE, iv. 4. 243.

Arrowsmith (*Notes and Queries*, vii. 567, *First Series*) explains *clamour* to mean "curb, restrain." The attempts to explain this by referring it to bell-ringing (*vide* notes in the *Var. Shakespeare* and Nares's *Gloss.* in v.) ought, I think, to have ceased long ago.

**clap** *thysself my love*, THE WINTER'S TALE, i. 2. 104. "She opened her hand, to *clap* the palm of it into his, as people do when they confirm a bargain" (STEEVENS). It was common to plight mutual troth by *clapping the hands together*. See *close your hands*, etc.

**clapped** *i' the clout*, 2 HENRY IV., iii. 2. 45. See *clout*.

**claw**, to flatter : *claw no man in his humour*, MUCH ADO ABOUT NOTHING, i. 3. 15 ; *claws him with a talent*, LOVE'S LABOUR'S LOST, iv. 2. 61.

**clean**, quite, entirely : *clean through the bounds of Asia*, THE COMEDY OF ERRORS, i. 1. 134 ; *disfigured clean*, RICHARD II., iii. 1. 10 ; *clean past your youth*, 2 HENRY IV., i. 2. 91 ; *renouncing clean The faith*, HENRY VIII., i. 3. 29 ; *This is clean kam* (see *kam*), CORIOLANUS, iii. 1. 304 ; *Clean from the purpose of the things themselves*, JULIUS CÆSAR, i. 3. 35 ; *clean starved*, SONNETS, lxxv. 10.

**cleanly**, dexterously, cleverly : *And borne her cleanly by the keeper's nose*, TITUS ANDRONICUS, ii. 1. 94 ; *cleanly-coin'd excuses*, THE RAPE OF LUCRECE, 1073.

**clear**, pure, innocent, free from evil : *a clear life ensuing*, THE TEMPEST, iii. 3. 82 ; *you clear heavens* ("may mean either *ye cloudless skies* or *ye deities exempt from guilt*," STEEVENS), TIMON OF ATHENS, iv. 3. 27 ; *in that clear way thou goest*, PERICLES, iv. 6. 105 ; *for the sake Of clear virginity*, THE TWO NOBLE KINSMEN, i. 1. 31 ; *In his clear*

*bed might have reposed still*, THE RAPE OF LUCRECE, 382 ;  
*the clearest gods*, KING LEAR, iv. 6. 73.

**clearstories**, TWELFTH NIGHT, iv. 2. 37. A *clearstory* is a term in Gothic architecture for an upper story or row of windows in a church, hall, etc., and rising clear above the adjoining parts of the building. "This term seems to have been used in a variety of ways for any method of admitting light into the upper parts of a building. It appears from Holme that *clearstory windows* are those which have 'no transum or cross piece in the middle of them, to break the same into two lights,' the meaning employed by Shakespeare," etc. (HALLIWELL).

**clearness** — *Always thought That I require* α, "that is, you must manage matters so, that throughout the whole transaction I may stand clear of suspicion" (STEEVENS), MACBETH, iii. 1. 132.

**cleave to**, to unite with closely : *Thy thoughts I cleave to*, THE TEMPEST, iv. 1. 164 ; *cleave to no revenge but Lucius*, TITUS ANDRONICUS, v. 2. 136 ; *cleave not to their mould*, MACBETH, i. 3. 145 ; *If you shall cleave to my consent*, MACBETH, ii. 1. 25 (a very obscure passage).

**cleft the root**, cleft the root of her heart (an allusion to cleaving the *pin*, — see *pin* and *clout*, — the metaphor from archery with which the speech begins being continued here), THE TWO GENTLEMEN OF VERONA, v. 4. 103.

**clepe**, to call, HAMLET, i. 4. 19 ; *clepes*, VENUS AND ADONIS, 995 ; *clepeth*, LOVE'S LABOUR'S LOST, v. 1. 19 ; *clept*, MACBETH, iii. 1. 93.

**clerkly**, scholar-like, THE TWO GENTLEMEN OF VERONA, ii. 1. 97 ; THE MERRY WIVES OF WINDSOR, iv. 5. 52 (twice) ; 2 HENRY VI., iii. 1. 179.

**cliff**, a key in music (used equivocally) : *if he can take her cliff*, TROILUS AND CRESSIDA, v. 2. 11.

**cling thee** — *Till famine*, MACBETH, v. 5. 40. Here *cling* is

generally explained "shrink or shrivel;" but it means, I suspect, "make the entrails stick together;" compare Donne,

"As to a stomack sterv'd, whose insides meete," etc.

*The Storme*, — *Poems*, p. 57, ed. 1633.

clinquant, glittering, shining, HENRY VIII., i. 1. 19.

clip, to embrace: *Clip dead men's graves*, 2 HENRY VI., iv.

1. 6; *let me clip ye In arms*, CORIOLANUS, i. 6. 29; *here I clip The anvil of my sword*, CORIOLANUS, iv. 5. 109; *You elements that clip us round about*, OTHELLO, iii. 3. 468; *clip your wives*, ANTONY AND CLEOPATRA, iv. 8. 8; *No grave upon the earth shall clip in it*, ANTONY AND CLEOPATRA, v. 2. 356; *To clip Elysium*, VENUS AND ADONIS, 600; *clip me*, THE PASSIONATE PILGRIM, xi. 14; *clipp'd in with the sea*, 1 HENRY IV., iii. 1. 44; *clipp'd his body*, CYMBELINE, ii. 3. 134; *clipp'd about*, CYMBELINE, v. 5. 449; *she clipp'd Adonis*, THE PASSIONATE PILGRIM, xi. 6; *clip-peth thee about*, KING JOHN, v. 2. 34; *clipping her*, THE WINTER'S TALE, v. 2. 52.

cloister'd flight, MACBETH, iii. 2. 41. "The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet" (STEEVENS).

close, secret: *a close exploit (act) of death*, RICHARD III., iv. 2. 35; *close delations*, OTHELLO, iii. 3. 127.

close, secretly, by stealth: *Which in a napkin being close convey'd*, THE TAMING OF THE SHREW, Induction, 1. 125.

close as oak. See oak, etc.

close your hands — *Young princes*, KING JOHN, ii. 1. 533.  
See clap thyself my love.

close with, and close in with, "to come to an agreement with, to comply with, to unite with" (Johnson's *Dict.*), to fall in with: *make thee wrong this virtuous gentlewoman to close with us*, 2 HENRY IV., ii. 4. 315; *to close In terms of*

*friendship with thine enemies*, JULIUS CÆSAR, iii. 1. 203;  
*He closes with you in this consequence*, HAMLET, ii. 1. 45;  
*He closes with you thus*, HAMLET, ii. 1. 55; *This closing*  
*with him fits his lunacy*, TITUS ANDRONICUS, v. 2. 70.

**closely**, secretly, privately : *go closely in with me*, KING JOHN,  
 iv. 1. 133; *to keep her closely at my cell*, ROMEO AND  
 JULIET, v. 3. 254; *we have closely sent for Hamlet hither*,  
 HAMLET, iii. 1. 29.

**closeness**, recluseness, privacy, THE TEMPEST, i. 2. 90.

**closure**, an enclosure : *the guilty closure of thy walls*, RICHARD  
 III., iii. 3. 11; *the quiet closure of my breast*, VENUS AND  
 ADONIS, 782; *the gentle closure of my breast*, SONNETS,  
 xlviii. 11.

**closure**, a conclusion, an end : *a mutual closure of our house*,  
 TITUS ANDRONICUS, v. 3. 134.

**clothier's yard**, an arrow the length of a clothier's yard,  
 KING LEAR, iv. 6. 88 (Arrows "a cloth-yard long" are  
 frequently mentioned in our early writers).

**cloud in 's face** — *He has a*, ANTONY AND CLEOPATRA, iii. 2.  
 51. Said of a horse "when he has a black or dark-col-  
 oured spot in his forehead between his eyes. This gives  
 him a sour look, and being supposed to indicate an ill-tem-  
 per, is, of course, regarded as a great blemish" (STEEVENS).

**clouded**, stained, defamed : *My sovereign mistress clouded so*,  
 THE WINTER'S TALE, i. 2. 280.

**clout**, the nail or pin of the target : *he 'll ne'er hit the clout*,  
 LOVE'S LABOUR'S LOST, iv. 1. 127; *'a would have clapped*  
*i' the clout at twelve score* (he would have hit the clout at  
 twelve score yards), 2 HENRY IV., iii. 2. 45; *i' the clout*,  
*i' the clout*, KING LEAR, iv. 6. 92. "Clout," says Gifford,  
 "is merely the French *clou*, the wooden pin by which  
 the target is fastened to the butt. As the head of this  
 pin was commonly painted *white*, to hit the *white*, and  
 hit the *clout*, were, of course, synonymous; both phrases

expressed perfection in art, or success of any kind." Note on *Jonson's Works*, vol. v. p. 309. It is not safe to differ from Gifford, who may have had some authority for the above statement concerning the *clout* or *pin*. From the passages, however, which I happen to recollect in our early writers I should say, that the *clout* or *pin* stood in the centre of the inner circle of the butts, — which circle, being painted *white*, was called *the white*, — that to "hit *the white*" was a considerable feat, but that to "hit or cleave *the clout* or *pin*" was a much greater one, — though, no doubt, the two expressions were occasionally used to signify the same thing, viz., to "hit the mark."

**clouted.** See *brogues*, etc.

**cloy**, to claw, to stroke with a claw : *cloys his beak*, *CYMBELINE*, v. 4. 118.

**clubs** cannot part them, *AS YOU LIKE IT*, v. 2. 37 ; *I'll call for clubs, if you will not away*, 1 *HENRY VI.*, i. 3. 83 ; *Clubs, clubs ! these lovers will not keep the peace*, *TITUS ANDRONICUS*, ii. 1. 37 ; *I missed the meteor once, and hit that woman, who cried out ' Clubs ! ' when I might see from far some forty truncheoners draw to her succour, which were the hope o' the Strand, where she was quartered*, etc., *HENRY VIII.*, v. 4. 48 ; *Clubs, bills, and partisans !* *ROMEO AND JULIET*, i. 1. 71. "It appears, from many of our old dramas, that, in our author's time, it was a common custom, on the breaking out of a fray, to call out '*Clubs—clubs*,' to part the combatants" (MALONE). "*Clubs*" was originally the popular cry to call forth the London apprentices, who employed their clubs for the preservation of the public peace. Sometimes, however, they used those weapons to raise a disturbance, as they are described doing in the last but one of the passages above cited.

**clutch**, to contract, to clasp close : *to clutch my hand*, *KING JOHN*, ii. 1. 589 ; *extracting it clutched*, *MEASURE FOR MEASURE*, iii. 2. 44.



coach-fellow, a horse that draws in the same carriage with another, — an associate, *THE MERRY WIVES OF WINDSOR*, ii. 2. 6.

coals — *Carry*. See *carry coals*.

coasteth to the cry — *She*, She advanceth to the cry, *VENUS AND ADONIS*, 870.

coat, a coat of arms: *an eye-sore in my golden coat*, *THE RAPE OF LUCRECE*, 205; *spirits of richest coat*, *A LOVER'S COMPLAINT*, 236.

coat is of proof — *His*. See *second proof*.

cobloaf, a large, clumsy or misshapen loaf of bread, *TROILUS AND CRESSIDA*, ii. 1. 36.

cock, a weather-cock: *drown'd the cocks!* *KING LEAR*, iii. 2. 3.

cock, a cock-boat: *Diminish'd to her cock; her cock, a buoy*, *KING LEAR*, iv. 6. 19.

cock, a corruption of, or euphemism for *God*: *Cock's passion*, *THE TAMING OF THE SHREW*, iv. 1. 103; *By cock*, *HAMLET*, iv. 5. 59. (This irreverent alteration of the sacred name was formerly very common: it occurs at least a dozen times in Heywood's *Edward the Fourth*, where one passage is

“*Herald*. Swear on this booke, King Lewis, so help you God,  
You meane no otherwise then you haue said.

*King Lewis*. So helpe me *Cock* as I dissemble not.”

Part ii. sig. N 4, ed. 1619.)

cock — *A wasteful*, “a pipe with a turning stopple running to waste;” probably referring to the “spilth of wine” (line 161), *TIMON OF ATHENS*, ii. 2. 163.

cock and pie — *By*, *THE MERRY WIVES OF WINDSOR*, i. 1. 276; 2 *HENRY IV.*, v. 1. 1. A not uncommon oath, of uncertain derivation: *cock* has been understood to be the corruption of *God* (see above), and *pie* to mean the service-book of the Romish Church; which seems much more

probable than Douce's supposition that this oath was connected with the making of solemn vows by knights in the days of chivalry during entertainments at which a roasted peacock was served up.

**cock-a-hoop!** — *You will set*, ROMEO AND JULIET, i. 5. 79.

Ray gives "To set cock on hoop," and remarks, "This is spoken of a Prodigal, one that takes out the spigget, and lays it upon the top [or hoop] of the barrel, drawing out the whole vessel without any intermission." *Proverbs*, p. 183, ed. 1768. Gifford (Note on *Jonson's Works*, vol. vi. p. 226) describes it as "a phrase denoting the excess of mirth and jollity;" and "suspects that it had a more dignified origin" than that just quoted from Ray. But it also was applied, as in our text, to insolence of language or bearing; and accordingly Coles (who seems to refer it to the *bird* cock) has "To be Cock-a-hoop, *Ampullari*, *insolensco*, *cristas erigere*." *Lat. and Engl. Dict.*

**cockatrice**, an imaginary creature (called also *basilisk*), supposed to kill by its very look, RICHARD III., iv. 1. 55; ROMEO AND JULIET, iii. 2. 47; THE RAPE OF LUCRECE, 540; *cockatrices*, TWELFTH NIGHT, iii. 4. 186.

**cockere!**, a young cock, THE TEMPEST, ii. 1. 30.

**cockle** — *Sow'd*, LOVE'S LABOUR'S LOST, iv. 3. 379; *The cockle of rebellion*, CORIOLANUS, iii. 1. 70. Nares says that Shakespeare means "the *Agrostemma githago* of Linnæus, a weed often troublesome in corn-fields" (*Gloss.*); Mr. Beisly that he means "the *Lotium temulentum*, in his time called *darnel*, as well as *cockle* and *cockle-weed*" (*Shakspeare's Garden*, etc., p. 130).

**cockle hat**, HAMLET, iv. 5. 25. The cockle-shell worn usually in the front of the hat was the badge of a pilgrim; "for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion" (WARBURTON).

**cockled**, inshelled, enclosed in a shell, LOVE'S LABOUR'S LOST, iv. 3. 334.

**cockles**, cockle-shells, PERICLES, iv. 4. 2.

**cock-light**, twilight, THE TWO NOBLE KINSMEN, iv. 1. 112.  
See *cock-shut time*.

**cockney** — *This great lubber, the world, will prove a*, TWELFTH NIGHT, iv. 1. 13; *as the cockney did to the eels*, KING LEAR, ii. 4. 120. "There is hardly a doubt that it [the term *cockney*] originates in an Utopian region of indolence and luxury, formerly denominated the country of *cocaigne*. . . . With us the lines cited by Camden in his *Britannia*, vol. i. col. 451,

'Were I in my castle of Bungey  
Upon the river of Waveney,  
I would ne care for the king of *Cockeney*,'

whencesoever they come, indicate that London was formerly known by this satirical name; and hence a Londoner came to be called a *cockney*" (DOUCE). "The term *cocknaye* appears in the *Promptorium* to imply simply a child spoiled by too much indulgence. . . . There can be little doubt that the word is to be traced to the imaginary region 'ihote Cokaygne,' described in the curious poem given by Hickes, Gramm. A. Sax. p. 231, and apparently translated from the French. Compare '*le Fabliaus de Coquaigne*,' Fabl. Barbazan et Méon. iv. 175. Palsgrave gives the verb 'To bring up lyke a cocknaye,' *mignotter*; and Elyot renders '*delicias facere*, to play the cockney.' '*Dodeliner*, to bring vp wantonly, as a cockney.' Hollyband's *Treasure*. See also Baret's *Alvearie*. Chaucer uses the word as a term of contempt; and it occasionally signifies a little cook, *coquinator*.'" Way's note on the *Prompt. Parv.* p. 86. In the second passage there is perhaps an allusion to some tale now not known.

**cock-shut time**, RICHARD III., v. 3. 70. An expression signifying "twilight," because the net in which *cocks*, that is,

*wood-cocks*, were caught or shut in during the twilight, was termed a *cock-shut*; it being a large net, which, suspended between two long poles, and stretched across a glade or riding, was easily drawn together (" *Twilight* or *Cock-shut* time, either in the morning or the evening." Minsheu's *Guide into Tongues*, ed. 1617).

**cod's head for the salmon's tail** — *To change the*, OTHELLO, ii. 1. 154. "That is, to exchange a delicacy for coarser fare. See Queen Elizabeth's Household Book for the 43d year of her reign: 'Item, the Master Cookes have to fee all the *salmons' tailes*,' etc., p. 296" (STEEVENS).

**codding spirit** — *That*, "That love of bed-sports. *Cod* is a word still used in Yorkshire for a *pillow*" (STEEVENS), *TITUS ANDRONICUS*, v. 1. 99.

**codling**, *TWELFTH NIGHT*, i. 5. 149. "(A mere diminutive of *cod*) . . . means an involucre or kell, and was used by our old writers for that early state of vegetation, when the fruit, after shaking off the blossom, began to assume a globular and determinate form." Gifford's note on *Jonson's Works*, vol. iv. p. 24.

**codpiece**, an ostentatiously indelicate part of the male dress, which was put to several uses, — to stick pins in, to carry the purse in, etc., *THE TWO GENTLEMEN OF VERONA*, ii. 7. 53, 56; *MEASURE FOR MEASURE*, iii. 2. 107; *MUCH ADO ABOUT NOTHING*, iii. 3. 126; *THE WINTER'S TALE*, iv. 4. 602; *KING LEAR*, iii. 2. 27, 40 (on the last of which passages, *Marry, here 's grace and a cod-piece; that 's a wise man and a fool*, Douce observes, "Shakespeare has with some humour applied the above name [*cod-piece*] to the Fool, who, for obvious reasons, was usually provided with this unseemly part of dress in a more remarkable manner than other persons"); *codpieces*, *LOVE'S LABOUR'S LOST*, iii. 1. 174.

**coffin**, the raised crust of a pie: *of the paste a coffin I will rear*, *TITUS ANDRONICUS*, v. 2. 189; compare *custard-coffin*.

**cog**, to cheat, to wheedle, to lie, to load a die ("To cogge. *Gaber, flater, afflater, sadayer . . . mensonger, et mentir, . . . To cogge a Die. Casser la noisille.*" Cotgrave's *Fr. and Engl. Dict.*), *THE MERRY WIVES OF WINDSOR*, iii. 3. 40, 60; *MUCH ADO ABOUT NOTHING*, v. 1. 95; *LOVE'S LABOUR'S LOST*, v. 2. 235; *RICHARD III.*, i. 3. 48; *CORIO- LANUS*, iii. 2. 133; *TIMON OF ATHENS*, v. 1. 93; *cogging*, *THE MERRY WIVES OF WINDSOR*, iii. 1. 111; *Come both, you cogging Greeks*, *TROILUS AND CRESSIDA*, v. 6. 11 (Steevens remarks, in opposition to Johnson, that here the epithet *cogging* "had propriety, in respect of Diomedes at least, who had defrauded him of his mistress. Troilus bestows it on both, *unius ob culpam*"); *OTHELLO*, iv. 2. 133.

**cognizance**, a badge, 1 *HENRY VI.*, ii. 4. 108; *JULIUS CÆSAR*, ii. 2. 89 (as a plural); *CYMBELINE*, ii. 4. 127.

**coign**, a corner-stone at the exterior angle of a building (old *Fr. coing*), *CORIO- LANUS*, v. 4. 1; *coign of vantage* ("con- venient corner," JOHNSON), *MACBETH*, i. 6. 7; *the four opposing coigns* (here "the author seems to have considered the world as a stupendous edifice, artificially constructed," MALONE), *PERICLES*, iii. *Gower*, 17. (The editors are at a loss for an example of *coign* in any other writer than Shakespeare. But compare

"And Cape of Hope, last *coign* of Africa."

Sylvester's *Du Bartas* — *The Colonies*, p. 129, ed. 1641.

where the original has "*angle dernier d'Afrique.*")

**coil**, bustle, stir, tumult, turmoil, *THE TEMPEST*, i. 2. 207; *THE TWO GENTLEMEN OF VERONA*, i. 2. 99; *THE COMEDY OF ERRORS*, iii. 1. 48; *MUCH ADO ABOUT NOTHING*, iii. 3. 86; v. 2. 83; *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 339; *ALL 'S WELL THAT ENDS WELL*, ii. 1. 27; *KING JOHN*, ii. 1. 165; *TITUS ANDRONICUS*, iii. 1. 225; *ROMEO AND JULIET*, ii. 5. 65; *TIMON OF ATHENS*, i. 2. 233; *When we have shuffled off this mortal coil* ("coil is here used in each of its senses, that of turmoil or bustle, and that which

entwines or wraps round," CALDECOTT), HAMLET, iii. 1. 67 ;  
THE TWO NOBLE KINSMEN, ii. 4. 18.

**coistrel** (coystri'll, *Cambridge*), TWELFTH NIGHT, i. 3. 37 ;  
PERICLES, iv. 6. 164. "A *coystri'll* is a paltry groom, one  
only fit to carry arms, but not to use them. So, in Holin-  
shed's [Harrison's] Description of England, vol. i. p. 162 :  
' *Costerels*, or bearers of the armes of barons or knights,'"  
etc. (TOLLET). *Coistrel* is often used as a general term of  
reproach ; and I believe, in spite of Gifford's note on *Jon-*  
*son's Works*, vol. i. p. 109, that it is a distinct word from  
*kestrel* (" *Coustrell* that wayteth on a speare, *cousteillier*."  
Palsgrave's *Lesclar. de la Lang. Fr.* 1530, fol. xxvii.  
[Table of Subst.] :

"A carter a courtier, it is a worthy warke,  
That with his whyp his mares was wonte to yarke ;  
A *custrell* to dryue the deuyll out of the derke," etc.  
Skelton's *Magnyfycence*, — *Works*, vol. i. p. 241, ed. Dyce.

**Colbrand** *the giant*, KING JOHN, i. 1. 225 ; *nor Colbrand*.  
HENRY VIII., v. 4. 20. "A Danish giant, whom Guy of  
Warwick discomfited in the presence of King Athelstan.  
The combat is very pompously described by Drayton in  
his *Polyolbion* [Song the Twelfth]" (JOHNSON).

**cold for action**, cold for want of action, HENRY V., i. 2. 114.

**collect**, to gather by observation : *Made me collect these  
dangers in the duke*, 2 HENRY VI., iii. 1. 35.

**collection**, a conclusion, a consequence drawn, a deduction :  
*move The hearers to collection*, HAMLET, iv. 5. 9 ; *Make no  
collection of it*, CYMBELINE, v. 5. 432.

**collied**, smutted, blackened, darkened : *the collied night*, A  
MIDSUMMER-NIGHT'S DREAM, i. 1. 145 ; *passion, having my  
best judgment collied*, OTHELLO, ii. 3. 198.

**collier** ! — *Satan : hang him, foul*, TWELFTH NIGHT, iii.  
4. 112. Here Steevens remarks that *collier* was, in Shake-  
speare's time, a term of the highest reproach, in conse-  
quence of the impositions practised by the venders of coals

(and see Gifford's note on *Jonson's Works*, vol. ii. p. 169); which is, no doubt, true; but in the present passage it is evident that only the blackness of the collier is alluded to. "Like will to like (as the Devil said to the Collier)." Ray's *Proverbs*, p. 130, ed. 1768.

**collop**, used metaphorically by a father to his child, as being a portion of his flesh, *THE WINTER'S TALE*, i. 2. 137; 1 HENRY VI., v. 4. 18.

**Colme-kill**, *MACBETH*, ii. 4. 33. "The famous Iona, one of the Western Isles. . . . Holinshed scarcely mentions the death of any of the ancient kings of Scotland, without taking notice of their being buried with their predecessors in *Colme-kill*" (STEEVENS). "It is now called *Icolmkill*" (MALONE). "*Kil* is a cell. See Jamieson's Dictionary *in voce*. *Colme-kill* is the cell or chapel of St. Columba" (BOSWELL).

**Colme's inch** — *Saint*, *MACBETH*, i. 2. 63. "Now called *Inchcomb* [or *Inchcolm*], is a small island lying in the Firth of Edinburgh [of Forth], with [considerable remains of] an abbey upon it, dedicated to St. Columb; called by Camden *Inch Colm* or *The Isle of Columba*. . . . *Inch* or *Inshe*, in the Irish and Erse languages, signifies an island [generally a small one]. See Lhuyd's *Archæologia*" (STEEVENS).

**coloquintida**, *OTHELLO*, i. 3. 347. "Is the Cucumis Colocynthis, the colocynth gourd or bitter cucumber." From the fruit of this plant is obtained the well-known bitter and purgative drug, colocynth," etc. Beisly's *Shakspeare's Garden*, etc., p. 164.

**colours**, specious appearances, deceits: *I do fear colourable colours*, *LOVE'S LABOUR'S LOST*, iv. 2. 141; *I love no colours* (with a quibble), 1 HENRY VI., ii. 4. 34.

**colours** — *Fear no*, *TWELFTH NIGHT*, i. 5. 5, 9; 2 HENRY IV., v. 5. 89. "Probably at first a military expression, to fear



no enemy. So Shakespeare derives it, and though the passage [that is, the first of these passages] is comic, it is likely to be right." Nares's *Gloss*.

**colt**, "a witless, heady, gay youngster" (JOHNSON), but used with a quibble: *that's a colt indeed*, THE MERCHANT OF VENICE, i. 2. 36.

**colt**, to fool, to trick, to gull: *What a plague mean ye to colt me thus?* 1 HENRY IV., ii. 2. 36 (where the quibbling in the Prince's reply refers, of course, to Falstaff's having lost his horse).

**colt**, to horse: *She hath been colted by him*, CYMBELINE, ii. 4. 133.

**columbines**. See *fennel for you*, etc.

**co-mart** (covenant, *Cambridge*), HAMLET, i. 1. 93. "'Co-mart,' is, I suppose, a *joint bargain*, a word perhaps of our poet's coinage" (MALONE).

**comb on** — *You crow, cock, with your*, CYMBELINE, ii. 1. 23. "The allusion is to a [domestic] fool's cap, which hath a comb like a cock's" (JOHNSON). "The intention of the speaker is to call Cloten a *coxcomb* [a simpleton?]" (MASON).

**combine** *husband*, contracted husband, MEASURE FOR MEASURE, iii. 1. 216. The late W. S. Rose, after giving some instances of the "close and whimsical relation there often is between English and Italian idiom," concludes with this remark: "Thus every Italian scholar understands 'her *combine husband*' to mean her husband elect; and at this hour there is nothing more commonly in an Italian's mouth than 'Se si può *combinarla*' (if we can bring it to bear), when speaking with reference to any future arrangement." Note on his translation of *Orlando Furioso*, vol. iv. p. 47.

**combined**, bound: *I am combined by a sacred vow*, MEASURE FOR MEASURE, iv. 3. 141.

**come**, *bird, come*, HAMLET, i. 5. 116. "The call which falconers use to their hawk in the air, when they would have him come down to them" (HANMER).

**come cut and long-tail**. See *cut and long-tail*, etc.

**come off**, to come down, to pay: *they must come off*, THE MERRY WIVES OF WINDSOR, iv. 3. 11.

**comes sooner by white hairs**, sooner acquires white hairs, THE MERCHANT OF VENICE, i. 2. 8.

**comfect** (confect, Dyce), — *Count*. See *count comfect*.

**comfortable**, susceptible of comfort, cheerful: *For my sake be comfortable*, AS YOU LIKE IT, ii. 6. 8; *his comfortable temper*, TIMON OF ATHENS, iii. 4. 71.

**comfortable**, ready to give comfort, comforting: *Be comfortable to my mother*, ALL 'S WELL THAT ENDS WELL, i. 1. 69; *Who, I am sure, is kind and comfortable*, KING LEAR, i. 4. 306.

**comforting your evils**, encouraging, abetting your wicked courses, THE WINTER'S TALE, ii. 3. 56.

**comma 'tween their amities** — *Stand a* (*Comma* seems to be used figuratively for "that which separates or keeps asunder"), HAMLET, v. 2. 42.

**commences it, and sets it in act and use** — *Till sack*, 2 HENRY IV., iv. 3. 114. "It seems probable to me, that Shakespeare, in these words, alludes to the Cambridge *Commencement*; and in what follows to the Oxford *Act*: for by those different names our two universities have long distinguished the season at which each of them gives to her respective students a complete authority to use those *hoards of learning* which have entitled them to their several degrees in arts, law, physic, and divinity" (TYRWHITT).

**commend**, to commit, to offer: *Commend the paper to his gracious hand*, ALL 'S WELL THAT ENDS WELL, v. 1. 31; *commend it strangely to some place*, THE WINTER'S TALE,

ii. 3. 181; *His glittering arms he will commend to rust*, RICHARD II., iii. 3. 116; *I do commend you to their backs*, MACBETH, iii. 1. 38; *Commend unto his lips thy favouring hand*, ANTONY AND CLEOPATRA, iv. 8. 23; *Commends the ingredients of our poison'd chalice*, MACBETH, i. 7. 11; *His eye commends the leading to his hand*, THE RAPE OF LUCRECE, 436.

**commission**, authority : *the commission of thy years and art*, ROMEO AND JULIET, iv. 1. 64.

**commit**, a word, as Malone observes, applied particularly to unlawful acts of love : *commit not with man's sworn spouse*, KING LEAR, iii. 4. 80; *What committed! Committed!* OTHELLO, iv. 2. 73; *What committed!* OTHELLO, iv. 2. 77.

**commodity**, profit, advantage : *To me can life be no commodity*, THE WINTER'S TALE, iii. 2. 91; *tickling Commodity*, KING JOHN, ii. 1. 573; *turn diseases to commodity*, 2 HENRY IV., i. 2. 235; *Prove our commodities*, KING LEAR, iv. 1. 22.

**commodity of brown paper and old ginger**—A, MEASURE FOR MEASURE, iv. 3. 4. In Shakespeare's days it was very common for money-lenders to force prodigals, like young Master Rash, to take a portion of the sum they wanted to borrow in goods (*commodities*) of various kinds, —sometimes the veriest trumpery, brown paper, lute-strings, etc., —of which goods the said prodigals were to make what they could. Passages illustrative of this custom abound in our early writers; and several of them have been cited; but the following lines, I believe, are now for the first time adduced :

"You [that is, usurers] dampne yourselues, and sweare that money's scant,  
But ritch *commodities* he [that is, the young gentleman] shall not want,  
That certaine money presently will yeeld,  
If he be skilfull to marshall the field;

Silks, and veluets, at intollerable price,  
Embroydered hangars, pepper, and rice,  
*Browne paper*, lute-strings, buckles for a saddle,  
Perwigs, tiffany, paramours to waddle,  
Great bars of yron, and Spanish tucks," etc.

Baxter's *Sir Philip Sydneys Ourania*, etc., 1606, sig. i 4.

**comonty**, Sly's blunder for *comedy*, THE TAMING OF THE SHREW, Induction, 2. 134.

**commonwealth** *I would by contraries, etc.*, — *I' the*, THE TEMPEST, ii. 1. 141. In this and in the next two speeches of Gonzalo, Shakespeare is deeply indebted to portions of a chapter of Montaigne's *Essayes*, as translated by Florio, 1603 (see prefatory matter to *The Tempest*, Dyce's second edition, i. 193). There Montaigne, speaking of a newly-discovered country which he calls *Antartick France*, has the following sentences, but not in the following order :

"It is a nation, would I answer Plato, that hath no kinde of traffike, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politike superiortie ; no use of service, of riches, or of poverty ; no contracts, no successions, no diuidences ; no occupation but idle ; no respect of kinred but common, no apparrell but naturall, no manuring of lands, no use of wine, corne, or mettle. The very words that import lying, falshood, treason, dissimulation, covetousnes, envie, detraction, and pardon, were never heard of amongst them."

"And if, notwithstanding, in divers fruities of those countries they were never tilled, we shall finde that, in respect of ours, they are most excellent, and as delicate unto our taste, there is no reason arte should gaine the point of honour of our great and puissant mother Nature."

"Meseemeth that what in those nations wee see by experience, doth not onlie excede all the pictures wherewith licentious poesie hath proudly imbellished the golden age, and al hir quaint inventions to faine a happy condition of man, but also the conception and desire of philosophie." Book I. chap. xxx. *Of the Caniballes*.

**communication** of *A most poor issue* — *But minister* (Explained by Johnson thus: "What effect had this pompous show but the production of a wretched conclusion?"), HENRY VIII., i. 1. 86.

**compact**, compacted, composed: *compact of credit*, THE COMEDY OF ERRORS, iii. 2. 22; *of imagination all compact*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 8; *compact of jars*, AS YOU LIKE IT, ii. 7. 5; *compact of flint*, TITUS ANDRONICUS, v. 3. 88; *compact of fire*, VENUS AND ADONIS, 149.

**compact**, confederated, leagued: *Compact with her that's gone*, MEASURE FOR MEASURE, v. 1. 240.

**companion**, a term of contempt, equivalent to "fellow:" *cogging companion*, THE MERRY WIVES OF WINDSOR, iii. 1. 111; *this companion with the saffron face*, THE COMEDY OF ERRORS, iv. 4. 58; *an equivocal companion*, ALL'S WELL THAT ENDS WELL, v. 3. 247; *scurvy companion*, 2 HENRY IV., ii. 4. 115; *rude companion*, 2 HENRY VI., iv. 10. 30; *Now, you companion*, CORIOLANUS, v. 2. 58; *Companion, hence!* JULIUS CÆSAR, iv. 3. 136; *your lordship should undertake every companion*, CYMBELINE, ii. 1. 26; *swaggering companions*, 2 HENRY IV., ii. 4. 89; *gives entrance to such companions*, CORIOLANUS, iv. 5. 12; *that such companions thou 'ldst unfold*, OTHELLO, iv. 2. 142.

**company**, a companion: *see his company anatomized*, ALL'S WELL THAT ENDS WELL, iv. 3. 31; *stranger companies*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 219; *His companies unletter'd*, HENRY V., i. 1. 55.

**comparative** — *Every beardless vain*, 1 HENRY IV., iii. 2. 67.

"*Comparative*, I believe, is equal or rival in any thing; and may therefore signify in this place—every one who thought himself on a level with the Prince [King]" (STEEVENS). "I believe *comparative* means here, one who affects wit, a dealer in comparisons" (MALONE).

**comparative**, *rascalliest, sweet young prince* — *The most,*

## 156 Comparisons — Complement

- 1 HENRY IV., i. 2. 78. "*Comparative* here means *quick at comparisons*, or *fruitful in similes*" (JOHNSON).
- comparisons** *apart* And answer me declined — To lay his gay, ANTONY AND CLEOPATRA, iii. 13. 26. "His gay comparisons may mean 'those circumstances of splendour and power [and youth], in which he, when compared with me, so much exceeds me [in my declined state]'" (MALONE).
- compassed** *cape*, a round cape, THE TAMING OF THE SHREW, iv. 3. 136.
- compass'd** *crest*, an arched crest, VENUS AND ADONIS, 272.
- compassed** *window*, a bow-window, TROILUS AND CRESSIDA, i. 2. 106.
- compassion**, to pity : or not compassion him, TITUS ANDRONICUS, iv. 1. 125.
- compassionate**, lamenting, complaining, RICHARD II., i. 3. 174.
- competitor**, a coadjutor, a partner, a confederate : *in counsel*, his competitor, THE TWO GENTLEMEN OF VERONA, ii. 6. 35 ; *Our great competitor*, ANTONY AND CLEOPATRA, i. 4. 3 ; *my competitor*, ANTONY AND CLEOPATRA, v. 1. 42 ; *his competitors in oath*, LOVE'S LABOUR'S LOST, ii. 1. 82 ; *The competitors enter*, TWELFTH NIGHT, iv. 2. 10 ; *more competitors*, RICHARD III., iv. 4. 506 ; *these competitors*, ANTONY AND CLEOPATRA, ii. 7. 69.
- complain**, used as a verb active : *Where, then, alas, may I complain myself* ("as Mr. M. Mason observes, is a literal translation of the French phrase, *me plaindre*," STEEVENS), RICHARD II., i. 2. 42 ; *And what I want it boots not to complain*, RICHARD II., iii. 4. 18.
- complain** *of good breeding*, complain of the want of good breeding, AS YOU LIKE IT, iii. 2. 28.
- complement**, and ceremony of it — *In all the accoutrement*, THE MERRY WIVES OF WINDSOR, iv. 2. 5 ; *deck'd in modest complement*, HENRY V., ii. 2. 134 ; *A man of complements*,

LOVE'S LABOUR'S LOST, i. 1. 166; *in all complements of devoted, etc.*, LOVE'S LABOUR'S LOST, i. 1. 258; *These are complements*, LOVE'S LABOUR'S LOST, iii. 1. 19; *the courageous captain of complements*, ROMEO AND JULIET, ii. 4. 20. "*Compliment* [*Complement*], in Shakespeare's time, did not signify, at least did not only signify, verbal civility or phrases of courtesy, but, according to its original meaning, the trappings or ornamental appendages of a character; in the same manner, and on the same principles of speech, with *accomplishment*. *Complement* is, as Armado well expresses it, *the varnish of a complete man*" (JOHNSON).

**complices**, accomplices, confederates, RICHARD II., ii. 3. 165; iii. 1. 43; 2 HENRY IV., i. 1. 163; 2 HENRY VI., v. 1. 212; 3 HENRY VI., iv. 3. 44.

**comply**, to compliment: *Let me comply with you in this garb* ("compliantly assume this dress and fashion of behaviour," CALDECOTT), HAMLET, ii. 2. 368; *He did comply with* ("was complaisant with, treated with apish ceremony," CALDECOTT) *his dug before he sucked it*, HAMLET, v. 2. 182. Compare "*Flatterie hath taken such habit in man's affections, that it is in most men altera natura: yea, the very sucking babes hath a kind of adulation towards their nurses for the dugge.*" Ulpian Fulwel's *Arte of Flatterie*, — Preface to the Reader, — 1579, 4to (Mr. Singer asserts that in both the above passages of Shakespeare *comply with* means "embrace," and he compares, in Herrick,

"Witty Ovid, by  
Whom fair Corinna sits, and doth *comply*,  
With iv'ry wrists, his laureat head," etc.).

**compose**, to agree: *If we compose well here* ("If we come to a lucky composition, agreement," STEEVENS), ANTONY AND CLEOPATRA, ii. 2. 15.

**composition**, a compact, an agreement: *I crave our composition* ("the terms on which our differences are settled,"



STEEVENS) *may be written*, ANTONY AND CLEOPATRA, ii. 6. 58.

**composition**, consistency : *There is no composition in these news*, OTHELLO, i. 3. 1.

**composture**, a compost, TIMON OF ATHENS, iv. 3. 439.

**composure**, a combination, TROILUS AND CRESSIDA, ii. 3. 95.

**compromised**, mutually agreed, THE MERCHANT OF VENICE, i. 3. 73.

**compt**, an account, a reckoning, ALL 'S WELL THAT ENDS WELL, v. 3. 57 ; *have the dates in compt* ("take good notice of the dates, for the better computation of the interest due upon them," THEOBALD), TIMON OF ATHENS, ii. 1. 35 ; *and what is theirs, in compt* ("subject to account," STEEVENS), MACBETH, i. 6. 26 ; *when we shall meet at compt* (reckoning at the judgment-day), OTHELLO, v. 2. 276.

**comptible**, impressible, susceptible, sensitive, TWELFTH NIGHT, i. 5. 165.

**con** *him no thanks for 't—I*, ALL 'S WELL THAT ENDS WELL, iv. 3. 144 ; *thanks I must you con*, TIMON OF ATHENS, iv. 3. 423. "To *con* thanks exactly answers the French *sçavoir gré*. To *con* is to know" (STEEVENS).

**conceal**, a blunder of Simple for reveal : *I may not conceal them, sir*, THE MERRY WIVES OF WINDSOR, iv. 5. 39.

**conceit**, conception, thought, imagination, fancy : *the good conceit* (opinion) *I hold of thee*, THE TWO GENTLEMEN OF VERONA, iii. 2. 17 ; *his conceit is false*, MUCH ADO ABOUT NOTHING, ii. 1. 266 ; *conceit's expositor*, LOVE'S LABOUR'S LOST, ii. 1. 72 ; *profound conceit*, THE MERCHANT OF VENICE, i. 1. 92 ; *a gentleman of good conceit*, AS YOU LIKE IT, v. 2. 50 ; *using conceit alone*, KING JOHN, iii. 3. 50 ; *'Tis nothing but conceit* ("fanciful conception," MALONE), RICHARD II., ii. 2. 33 ; *no more conceit in him than is in a mallet*, 2 HENRY IV., ii. 4. 231 ; *dull conceit*, 1 HENRY VI., v. 5. 15 ; *some conceit or other*, RICHARD III.,

iii. 4. 51; *She would applaud Andronicus' conceit*, *TITUS ANDRONICUS*, iv. 2. 30; *Conceit, more rich in matter than in words*, *ROMEO AND JULIET*, ii. 6. 30; *The horrible conceit of death and night*, *ROMEO AND JULIET*, iv. 3. 37; *When thy first griefs were but a mere conceit*, *TIMON OF ATHENS*, v. 4. 14; *rich conceit*, *TIMON OF ATHENS*, v. 4. 77; *force his soul so to his own conceit*, *HAMLET*, ii. 2. 546; *Conceit in weakest bodies*, *HAMLET*, iii. 4. 114; *Conceit upon her father*, *HAMLET*, iv. 5. 43; *of very liberal conceit*, *HAMLET*, v. 2. 150; *Who, if it had conceit, would die*, *PERICLES*, iii. 1. 16; *bottomless conceit*, *THE RAPE OF LUCRECE*, 701; *Conceit and grief*, *THE RAPE OF LUCRECE*, 1298; *Conceit deceitful*, *THE RAPE OF LUCRECE*, 1423; *deep conceit*, *THE PASSIONATE PILGRIM*, viii. 7; *passing all conceit*, *THE PASSIONATE PILGRIM*, viii. 8; *Dangerous conceits*, *OTHELLO*, iii. 3. 330.

**conceit**, a fanciful gewgaw: *rings, gawds, conceits*, *A MID-SUMMER-NIGHT'S DREAM*, i. 1. 33.

**conceit**, to conceive, to imagine: *one of two bad ways you must conceit me*, *JULIUS CÆSAR*, iii. 1. 193; *Well conceited* (wittily and pleasantly conceived), *Davy*, 2 *HENRY IV.*, v. 1. 35; *You have right well conceited*, *JULIUS CÆSAR*, i. 3. 162; *one that so imperfectly conceits*, *OTHELLO*, iii. 3. 153.

**conceited**, fanciful, imaginative: *is not the humour conceited?* *THE MERRY WIVES OF WINDSOR*, i. 3. 22; *an admirable conceited fellow* (a fellow full of admirable conceits, pleasant fancies), *THE WINTER'S TALE*, iv. 4. 200; *the conceited painter*, *THE RAPE OF LUCRECE*, 1371; *conceited characters* (images), *A LOVER'S COMPLAINT*, 16.

**conceited**, possessed with an idea: *He is as horribly conceited of him*, *TWELFTH NIGHT*, iii. 4. 279.

**conceived to scope**, "properly imagined, appositely, to the purpose" (*JOHNSON*), *TIMON OF ATHENS*, i. 1. 75.

**concernancy**, *sir ? why do we wrap the gentleman in our more rawer breath ? — The*, “The tendency of all this blazon of character ? Why do we clothe this gentleman’s perfections in our humble and imperfect language ? make him the subject of our rude discussion ?” (CALDECOTT), *HAMLET*, v. 2. 121.

**concludes** — *This*, “This is a decisive argument” (JOHNSON), *KING JOHN*, i. 1. 127.

**conclusion**, an experiment : *a foregone conclusion*, *OTHELLO*, iii. 3. 432 ; *That mother tries a merciless conclusion*, *THE RAPE OF LUCRECE*, 1160 ; *To try conclusions*, *HAMLET*, iii. 4. 195 ; *She hath pursued conclusions infinite*, *ANTONY AND CLEOPATRA*, v. 2. 352 ; *amplify my judgment in Other conclusions*, *CYMBELINE*, i. 5. 18.

**conclusion**, *shall acquire no honour Demuring upon me — Your wife Octavia, with her modest eyes And still*, *ANTONY AND CLEOPATRA*, iv. 15. 28. Here *still conclusion* is explained by Johnson “sedate determination, silent coolness of resolution ;” by Singer “moral judgment conveyed, not in words, but by mute demure expression of countenance” (*Shakespeare Vindicated*, etc., p. 296) ; and an anonymous critic glosses the whole passage as follows : “That lady of yours, looking demurely upon me with her modest eyes, and drawing her quiet inferences, shall acquire no honour from the contrast between my fate with her own.” *Blackwood’s Magazine* for Oct. 1853, p. 468.

**Concolinel**, *LOVE’S LABOUR’S LOST*, iii. 1. 3. Perhaps the (corrupted) title or beginning or burden of some Italian song.

**concupy**, concupiscence, *TROILUS AND CRESSIDA*, v. 2. 175.

**condemned seconds** — *You have shamed me In your*, *CORIO-LANUS*, i. 8. 15. Explained by Steevens, “You have, to my shame, sent me help, which I must condemn as intrusive, instead of applauding it as necessary.”

**condition**, on condition : *Condition, I had gone barefoot to India*, *TROILUS AND CRESSIDA*, i. 2. 71.

**condition**, disposition, temper, quality : *the condition of a saint*, *THE MERCHANT OF VENICE*, i. 2. 116 ; *the Duke's condition*, *AS YOU LIKE IT*, i. 2. 243 ; *Demand of him my condition*, *ALL 'S WELL THAT ENDS WELL*, iv. 3. 163 ; *I will from henceforth rather be myself, Mighty and to be fear'd, than my condition* ("I will from henceforth rather put on the character that becomes me, and exert the resentment of an injured king, than still continue in the inactivity and mildness of my natural disposition," *WARBURTON*), *1 HENRY IV.*, i. 3. 6 ; *a good English condition*, *HENRY V.*, v. 1. 73 ; *my condition is not smooth*, *HENRY V.*, v. 2. 283 ; *a touch of your condition*, *RICHARD III.*, iv. 4. 157 ; *the condition of a man*, *CORIOLANUS*, v. 4. 10 ; *it hath much prevail'd on your condition*, *JULIUS CÆSAR*, ii. 1. 254 ; *long-engrafted* (long ingrafted, *Cambridge*) *condition*, *KING LEAR*, i. 1. 296 ; *full of most blessed condition*, *OTHELLO*, ii. 1. 246 ; *of so gentle a condition !* *OTHELLO*, iv. 1. 189 ; *the cate-log of her condition*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 271 ; *his ill conditions*, *MUCH ADO ABOUT NOTHING*, iii. 2. 60 ; *our soft conditions*, *THE TAMING OF THE SHREW*, v. 2. 167 ; *all his senses have but human conditions* ("qualities," *JOHNSON*), *HENRY V.*, iv. 1. 104 ; *It is the stars . . . govern our conditions*, *KING LEAR*, iv. 3. 33 ; *our conditions So differing in their acts*, *ANTONY AND CLEOPATRA*, ii. 2. 117 ; *Quiet and gentle thy conditions*, *PERICLES*, iii. 1. 29.

**condition**, an art, a profession : *would be well express'd In our condition*, *TIMON OF ATHENS*, i. 1. 80.

**condition**, *Shall better speak of you, etc. — I, in my*, *2 HENRY IV.*, iv. 3. 83. Here *in my condition* seems to be rightly explained by *Steevens* "in my place as commanding officer."

**conditions** — *To make. See make conditions.*

**condolement** — *Obstinate*, "ceaseless and unremitted expression of grief" (CALDECOTT), *HAMLET*, i. 2. 93.

**condolements, certain vails** — *Certain*, *PERICLES*, ii. 1. 148. Does *condolements* mean "gratifications" ?

**conduce a fight** — *Within my soul there doth*, *TROILUS AND CRESSIDA*, v. 2. 145. That is, "a fight of this nature (reason combating itself) brings me to that state or extremity," etc.

**conduct, a conductor** : *more than nature Was ever conduct of*, *THE TEMPEST*, v. 1. 244 ; *desire some conduct of the lady*, *TWELFTH NIGHT*, iii. 4. 231 ; *I will be his conduct*, *RICHARD II.*, iv. 1. 157 ; *conduct of my shame*, 2 *HENRY VI.*, ii. 4. 101 ; *fire-eyed fury be my conduct now !* *ROMEO AND JULIET*, iii. 1. 121 ; *Come, bitter conduct*, *ROMEO AND JULIET*, v. 3. 116 ; *Extinguishing his conduct*, *THE RAPE OF LUCRECE*, 313.

**confess, and be hanged**, a proverbial expression, *OTHELLO*, iv. 1. 38 ; it is alluded to in the following passage : *Ho, ho, confess'd it ! hang'd it, have you not ?* *TIMON OF ATHENS*, i. 2. 22.

**confess thyself** — *If thou answerest me not to the purpose*, *HAMLET*, v. 1. 39. "*And be hanged*, the clown, I suppose, would have said, if he had not been interrupted. . . . He might, however, have intended to say, *confess thyself an ass*" (MALONE).

**confidence, a blunder of Mrs. Quickly and of the Nurse for conference** : *the next time we have confidence*, *THE MERRY WIVES OF WINDSOR*, i. 4. 145 ; *I would have some confidence with you*, *MUCH ADO ABOUT NOTHING*, iii. 5. 2 ; *I desire some confidence with you*, *ROMEO AND JULIET*, ii. 4. 123.

**confineless, boundless, unlimited**, *MACBETH*, iv. 3. 55.

**confiners, borderers**, *CYMBELINE*, iv. 2. 338.

**confound, to consume** (applied to the spending of time) : *He*

*did confound the best part of an hour*, 1 HENRY IV., i. 3. 100; *How couldst thou in a mile confound an hour*, CORIO-  
LANUS, i. 6. 17; *Let 's not confound the time*, ANTONY AND  
CLEOPATRA, i. 1. 45; *to confound such time*, ANTONY AND  
CLEOPATRA, i. 4. 28.

**confound**, to destroy: *What willingly he did confound he*  
*wail'd*, ANTONY AND CLEOPATRA, iii. 2. 58; *My shame be*  
*his that did my fame confound*, THE RAPE OF LUCRECE,  
1202; *doth now his gift confound*, SONNETS, ix. 8; *When*  
*he himself himself confounds*, THE RAPE OF LUCRECE,  
160; *And one man's lust these many lives confounds*, THE  
RAPE OF LUCRECE, 1489; *his confounded* ("worn or  
wasted," JOHNSON) *base*, HENRY V., iii. 1. 13; *have con-*  
*founded one the other*, CYMBELINE, i. 4. 47; *Decline to*  
*your confounding contraries* ("contrarieties whose nature  
it is to waste or destroy each other," STEEVENS), TIMON OF  
ATHENS, iv. 1. 20.

**confounds**, *Not that it wounds, etc.* — *The shaft*, TROILUS  
AND CRESSIDA, iii. 1. 111. "Pandarus means to say, that  
'the shaft confounds,' not because the wounds it gives are  
severe, but because 'it tickles still the sore.' To *confound*  
does not signify here to *destroy*, but to *annoy* or *perplex*"  
(MASON).

**confusions with him** — *I will try*, THE MERCHANT OF VENICE,  
ii. 2. 32. Here, of course, Lancelot makes a joke, — paro-  
dying the common expression "*try conclusions*," that is,  
*experiments*.

**conger and fennel** — *Eats*, 2 HENRY IV., ii. 4. 235. "Conger  
with fennel was formerly regarded as a provocative" (STEE-  
VENS). "Fennel was generally considered as an inflamma-  
tory herb; and therefore, to eat *conger* and *fennel* was to  
eat two high and hot things together, which was esteemed  
an act of libertinism." Nares's *Gloss.* in "Fennel." "It  
[fennel] was used as a sauce with fish *hard of digestion*,  
being aromatic, and, as the old writers term it, *hot in*

*the third degree.*" Beisly's *Shakspeare's Garden*, etc., p. 158.

congest, to heap together, A LOVER'S COMPLAINT, 258.

congregated, "saluted reciprocally" (Johnson's *Dict.*), HENRY V., v. 2. 31.

congreeing, agreeing together, HENRY V., i. 2. 182.

conjecture, suspicion : *on my eyelids shall conjecture hang*, MUCH ADO ABOUT NOTHING, iv. 1. 105.

conjurations — *I do defy thy*, "I refuse to do as thou conjurest me to do; that is, to depart" (MALONE), ROMEO AND JULIET, v. 3. 68. (In Todd's *Johnson's Dict.* we are told that "*conjuraction*" in the sense of "earnest entreaty" is "not now in use;" but I find it, with that sense, in a popular novel written towards the close of the last century; "the arguments, or rather the *conjuractions*, of which I have made use," etc. Mrs. Sheridan's *Sidney Bidulph*, vol. v. p. 74, — the two last vols. having been first published in 1770.)

conscience, consciousness : *As strongly as the conscience does within*, CYMBELINE, ii. 2. 36.

consent, "a conspiracy" (STEEVENS) : *here was a consent*, LOVE'S LABOUR'S LOST, v. 2. 460.

consent (concent, *Dyce*), consonance of harmony, accord, union, 2 HENRY IV., v. 1. 68; HENRY V., i. 2. 181, 206; ii. 2. 22.

consent, to agree : *all your writers do consent that ipse is he*, AS YOU LIKE IT, v. 1. 40; *consent with both that we may enjoy each other*, AS YOU LIKE IT, v. 2. 8; *Consent upon a sure foundation*, 2 HENRY IV., i. 3. 52.

consider, to requite : *I will consider your music the better*, CYMBELINE, ii. 3. 28, *being something gently considered* (having received a gentleman-like consideration — bribe), THE WINTER'S TALE, iv. 4. 785.



**consign**, to seal : *Consign to thee* ("seal the same contract with thee, that is, add their names, to thine upon the register of death," STEEVENS), *and come to dust*, Cymbeline, iv. 2. 276 ; *With distinct breath and consign'd kisses to them*, Troilus and Cressida, iv. 4. 44.

**consist** — *If he on peace*, "If he stands on peace. A Latin sense" (MALONE), Pericles, i. 4. 83.

**consolate**, to console, to comfort, ALL 's WELL THAT ENDS WELL, iii. 2. 127.

**consort**, a company, a band of musicians, — a concert : *With some sweet consort*, THE TWO GENTLEMEN OF VERONA, iii. 2. 84 ; *make the consort* (concert, Cambridge) *full*, 2 HENRY VI., iii. 2. 327.

**consort**, a fellowship, a fraternity : *wilt thou be of our consort ?* THE TWO GENTLEMEN OF VERONA, iv. 1. 64 ; *he was of that consort*, KING LEAR, ii. 1. 97.

**consort!** *what, dost thou make us minstrels ?* ROMEO AND JULIET, iii. 1. 44. See above, the first consort.

**consort**, to accompany : *afterward consort you*, THE COMEDY OF ERRORS, i. 2. 28 ; *consort your Grace*, LOVE'S LABOUR'S LOST, ii. 1. 177.

**conspectuities**, sights, — eyes, CORIOLANUS, ii. 1. 59.

**constancy**, consistency : *something of great constancy*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 26.

**constantly**, certainly, firmly : *I do constantly believe you*, MEASURE FOR MEASURE, iv. 1. 20 ; *I constantly do think*, TROILUS AND CRESSIDA, iv. 1. 42.

**contain**, to retain : *contain their urine*, THE MERCHANT OF VENICE, iv. 1. 50 ; *contain the ring*, THE MERCHANT OF VENICE, v. 1. 201.

**contain**, to restrain : *we can contain ourselves*, THE TAMING OF THE SHREW, Induction, 1. 98 ; *O, contain yourself*, TROILUS AND CRESSIDA, v. 2. 178 ; *Contain thyself, good friend*, TIMON OF ATHENS, ii. 2. 29.

**content**, “acquiescence” (MALONE): *Forced to content, but never to obey*, VENUS AND ADONIS, 61. (But *qy.* is *content* here a verb, “to content himself,” “to be contented”?)

**content** — *Cassius, be*, “That is, be continent; contain, or restrain, yourself” (CRAIK), JULIUS CÆSAR, iv. 2. 41.

**contemptible spirit**, a contemptuous spirit, MUCH ADO ABOUT NOTHING, ii. 3. 166.

**continent**, that which contains any thing: *Which is not tomb enough and continent*, HAMLET, iv. 4. 64; *you shall find in him the continent of what part a gentleman would see* (“you shall find him containing and comprising every quality which a gentleman would desire to contemplate for imitation,” JOHNSON), HAMLET, v. 2. 110; *be stronger than thy continent*, ANTONY AND CLEOPATRA, iv. 14. 40; *overborne their continents*, A MIDSUMMER-NIGHT’S DREAM, ii. 1. 92; *Rive your concealing continents*, KING LEAR, iii. 2. 58.

**continent**, that which is contained in any thing: *thou globe of sinful continents* (contents), 2 HENRY IV., ii. 4. 275.

**continuance**, continuity: *fierce extremes In their continuance*, KING JOHN, v. 7. 14.

**continue**, uninterrupted, TIMON OF ATHENS, i. 1. 11; OTHELLO, iii. 4. 179.

**contract** of eternal bond of love, *Confirm’d by mutual joinder of your hands* — A, etc., TWELFTH NIGHT, v. 1. 150. Douce, after comparing this passage with one at the end of the fourth act of the same play,

“Now go with me and with this holy man,” etc.,

observes: “Now the whole has been hitherto regarded as relating to an *actual marriage* that had been solemnized between the parties; whereas it is manifest that nothing more is meant than a *betrothing, affiancing, or promise of future marriage*, anciently distinguished by the name of *espousals*, a term which was for a long time confounded

with *matrimony*, and at length came exclusively to denote it."

**contraction** *plucks The very soul—From the body of*, "annihilates the very principle of contracts" (CALDECOTT), HAMLET, iii. 4. 46.

**contrary**, to oppose, to thwart, ROMEO AND JULIET, i. 5. 83.

**contrive**, to wear out, to pass away, to spend (Lat. *contero*, *contrivi*): *we may contrive this afternoon*, THE TAMING OF THE SHREW, i. 2. 272.

**contriving** *friends in Rome—Of many our*, ANTONY AND CLEOPATRA, i. 2. 176. According to Walker, "*contriving* here is not *managing* or *plotting*, but *sojourning*; *conterentes tempus* [see the preceding article]:" but *qy.*?

**control**, constraint, compulsion: *The proud control of fierce and bloody war*, KING JOHN, i. 1. 17.

**control**, to "confute, unanswerably contradict" (JOHNSON): *The Duke of Milan And his more braver daughter could control thee*, THE TEMPEST, i. 2. 439.

**convent**, to summon, to cite: *all our surgeons Convent in their behoof*, THE TWO NOBLE KINSMEN, i. 4. 31; *We convent nought else but woes*, THE TWO NOBLE KINSMEN, i. 5. 9; *Whensoever he's convented*, MEASURE FOR MEASURE, v. 1. 158; *to the council-board He be convented*, HENRY VIII., v. 1. 52; *We are convented*, CORIOLANUS, ii. 2. 52.

**convent**, to assemble, to collect: *convented* (convicted, *Cambridge*) *sail*, KING JOHN, iii. 4. 2.

**convent**, "to serve, agree, be convenient" (DOUCE): *golden time convents*, TWELFTH NIGHT, v. 1. 368.

**conversation**, behaviour, conduct: *of a holy, cold and still conversation*, ANTONY AND CLEOPATRA, ii. 6. 119; *The good in conversation*, PERICLES, ii. Gower, 9.

**convertite**, a convert, KING JOHN, v. 1. 19; THE RAPE OF LUCRECE, 743; *convertites*, AS YOU LIKE IT, v. 4. 178.

**convey**, to steal: '*Convey*' *the wise it call*, THE MERRY WIVES OF WINDSOR, i. 3. 27; *That a king's children should be so convey'd*! CYMBELINE, i. 1. 63.

**convey**, to manage secretly and artfully: *Convey your pleasures in a spacious plenty*, MACBETH, iv. 3. 71; *convey the business as I shall find means*, KING LEAR, i. 2. 97; *How I convey my shame out of thine eyes* ("How I pass by sleight my shame out of thy sight," STAUNTON), ANTONY AND CLEOPATRA, iii. 11. 52; *Convey'd himself as heir to the Lady Lingare*, HENRY V., i. 2. 74.

**conveyance**, dexterity (*conveyance* meaning formerly "sleight of hand"): *with such impossible* (inconceivable) *conveyance*, MUCH ADO ABOUT NOTHING, ii. 1. 218.

**conveyance**, juggling artifice, secret management: *I fear, there is conveyance*, 1 HENRY VI., i. 3. 2; *Thy sly conveyance*, 3 HENRY VI., iii. 3. 160.

**conveyers**, jugglers, tricksters, defrauders, RICHARD II., iv. 1. 317.

**convicted**. See second *convent*.

**convince**, to conquer, to overcome: *The holy suit which fain it would convince* (prevail in), LOVE'S LABOUR'S LOST, v. 2. 734; *Will I with wine and wassail so convince*, MACBETH, i. 7. 64; *to convince the honour of my mistress*, CYMBELINE, i. 4. 91; *this truth shall ne'er convince*, PERICLES, i. 2. 123; *Convinced or supplied them*, OTHELLO, iv. 1. 28; *their malady convinces The great assay of art*, MACBETH, iv. 3. 142.

**convince**, to convict: *convince of levity As well my undertakings*, etc., TROILUS AND CRESSIDA, ii. 2. 130.

**convive**, to feast together, TROILUS AND CRESSIDA, iv. 5. 272.

**cony-catch**, to deceive, to cheat, to impose upon, to sharp (the *cony* or rabbit being regarded as a very simple animal), THE MERRY WIVES OF WINDSOR, i. 3. 31; *cony-catched*,

THE TAMING OF THE SHREW, v. 1. 87; *cony-catching*, THE MERRY WIVES OF WINDSOR, i. 1. 113.

**cony-catching**, a jocular deceiving: *you are so full of cony-catching*, THE TAMING OF THE SHREW, iv. 1. 38.

**cooling card**, 1 HENRY VI., v. 3. 84. "A phrase probably borrowed from primero, or some other game in which money was staked upon a card. A card so decisive as to cool the courage of the adversary. *Met.* Something to damp or overwhelm the hopes of an expectant." Nares's *Gloss*. Gifford objects to this explanation of Nares, which he charges him with borrowing from Weber; and says, "(whatever be the metaphorical sense), a *cooling-card* is literally a *bolus*." *Introd. to Ford's Works*, p. clxi. Gifford may, no doubt, be right; but compare, in *The True Tragedie of Richard the Third*, 1594,

"My lord, lay down a *cooling card*, this game is gone too far."  
p. 23, ed. Shakespeare Soc.

**copatain hat**, a hat rising to a *cop*, top, or head, a hat with a high crown ("either cylindrical and rounded at the top, or cylindrical and flat at the top," HALLIWELL), THE TAMING OF THE SHREW, v. 1. 57.

**cope**, the canopy of heaven: *in the cheapest country under the cope*, PERICLES, iv. 6. 122.

**cope**, to pay, to reward (see Richardson's *Dict.* in v.): *We freely cope your courteous pains withal*, THE MERCHANT OF VENICE, iv. 1. 407.

**cope**, to encounter: *to cope him in these sullen fits*, AS YOU LIKE IT, ii. 1. 67; *I'll cope with thee*, 2 HENRY VI., iii. 2. 230; \**Clifford, cope with him*, 3 HENRY VI., i. 3. 24; *whom you are to cope withal*, RICHARD III., v. 3. 315; *To cope malicious censurers*, HENRY VIII., i. 2. 78; *Ajax shall cope the best*, TROILUS AND CRESSIDA, ii. 3. 258; *the adversary I come to cope*, KING LEAR, v. 3. 124; *to cope* (= embrace) *your wife*, OTHELLO, iv. 1. 86; *Or futurely can cope*, THE

TWO NOBLE KINSMEN, i. 1. 174; *who shall cope him first*, VENUS AND ADONIS, 888; *We should have coped withal*, 2 HENRY IV., iv. 2. 95; *he yesterday coped Hector in the battle*, TROILUS AND CRESSIDA, i. 2. 32; *As e'er my conversation coped withal*, HAMLET, iii. 2. 58; *The royal fool thou copest* (= "interchangest kindness or sentiments," Johnson's *Dict.*) *with*, THE WINTER'S TALE, iv. 4. 416; *That copest with death himself*, ROMEO AND JULIET, iv. 1. 75.

**copesmate**, a companion, THE RAPE OF LUCRECE, 925.

**Cophetua** — *King*, LOVE'S LABOUR'S LOST, iv. 1. 64; 2 HENRY IV., v. 3. 101; ROMEO AND JULIET, ii. 1. 14; *the King and the Beggar*, LOVE'S LABOUR'S LOST, i. 2. 105; '*The Beggar and the King*,' RICHARD II., v. 3. 80. See the ballad of *King Cophetua and the Beggar-maid* in Percy's *Rel. of Anc. Engl. Poetry*, vol. i. p. 198, ed. 1794.

**copped hills**, hills rising to a *cop*, top, or head, PERICLES, i. 1. 101.

**copy**, a main subject, a theme: *the copy of our conference*, THE COMEDY OF ERRORS, v. 1. 62.

**copy's not eterne** — *In them nature's*, MACBETH, iii. 2. 38. Explained by Johnson, "The copy, the lease, by which they hold their lives from nature, has its time of termination limited;" and Ritson adds that "the allusion is to an estate for lives held by copy of court-roll."

**coragio**, an exclamation of encouragement (from the Ital.), THE TEMPEST, v. 1. 257, 258; ALL 'S WELL THAT ENDS WELL, ii. 5. 90.

**coranto**, a very lively and rapid dance, ALL 'S WELL THAT ENDS WELL, ii. 3. 41; TWELFTH NIGHT, i. 3. 120; *corantos*, HENRY V., iii. 5. 33.

**cord, sir** — *His neck will come to your waist* — *α*, MEASURE FOR MEASURE, iii. 2. 37. An allusion to the hempen girdle worn by the Duke as friar.

**core** — *A botchy*, *TROILUS AND CRESSIDA*, ii. 1. 6. "Sore," "corps," and "cur" have been proposed as emendations. Schmidt defines *core* as "an ulcer or boil;" as also in "thou core of envy" (v. 1. 4. of the same play).

**Corinth!** — *Would we could see you at*, *TIMON OF ATHENS*, ii. 2. 73. Here, says Warburton, *Corinth* is "a cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city."

**Corinthian**, a wench (see the preceding article), 1 *HENRY IV.*, ii. 4. 11.

**corcky**, dry, withered, *KING LEAR*, iii. 7. 28.

**corollary**, a surplus, *THE TEMPEST*, iv. 1. 57.

**corporal**, corporeal: *corporal sufferance*, *MEASURE FOR MEASURE*, iii. 1. 81; *she is not, corporal*, *LOVE'S LABOUR'S LOST*, iv. 3. 82; *corporal soundness*, *ALL 'S WELL THAT ENDS WELL*, i. 2. 24; *corporal toil*, *HENRY V.*, i. 1. 16; *corporal motion*, *JULIUS CÆSAR*, iv. 1. 33; *what seem'd corporal*, *MACBETH*, i. 3. 81; *Each corporal agent*, *MACBETH*, i. 7. 80; *some corporal sign*, *CYMBELINE*, ii. 4. 119.

**corporal of his field** — *A*, *LOVE'S LABOUR'S LOST*, iii. 1. 177.

"Dr. Farmer's quotation of the line from Ben Jonson [*New Inn*, act ii. sc. 2], 'As corporal of the field, maestro del campo,' has the appearance, without perhaps the intention, of suggesting that these officers were the same: this, however, was not the fact. In Styward's *Pathway to Martiall Discipline*, 1581, 4to, there is a chapter on the office of *maister of the campe*, and another on *the electing and office of the foure corporalls of the fields*; from which it appears that 'two of the latter were appointed for placing and ordering of shot, and the other two for embattailing of the pikes and billes, who according to their worthinesse, if death hapneth, are to succede the great sergeant or sergeant major,' " (DOUCE). "*Corporals of the Field*. This



office is a place of good reputation, though of great paines, labour, and industry. There are commonly four of them, of which two are alwayes attending on the marshall or generall, as their right hands, discharging by their endurances the governours of the campe of many travailes, cares, and watchings. They ought either to be ancient captaines, casheer'd as we say in the altering and changings the list of the army ; or experienced souldiers that know how to bestowe the companies, and where to order the regements and ambuscadoes ; but in no case they must be chosen either for favour or affection, because their service consists in knowledge and understanding the secrets of the warre, as having the overlooking of the colonels and captaines companies, that they march in order ; the informing of the quarter-masters what squadrons shall goe to the watch, or other imployments ; the giving the alarums to the campe, as taking notice of the scowt-master's direction ; the acquainting the colonell of the regiment *volantem* with any danger or busines ; the overseeing of skirmishes, and so to certifie the marshall and sergeant-major where is any defect or neede of supply ; and a continuall attending both night and day, as never out of imployment, when the enemy lodgeth neare, or any towne or place is besieged." *The Military Art of Trayning*, 1622 (cited by Mr. Halliwell).

**corpse**, corpses, 1 HENRY IV., i. 1. 43 ; 2 HENRY IV., i. 1. 192.

**corrigible**, corrective, having the power to correct : *corrigible authority*, OTHELLO, i. 3. 325.

**corrigible neck** — *His*, ANTONY AND CLEOPATRA, iv. 14. 74. Here Steevens says that *corrigible* is for "corrected ;" but is it not rather for "subject to correction" ?

**corrival**, a competitor, a rival, 1 HENRY IV., i. 3. 207 ; *corrivals*, 1 HENRY IV., iv. 4. 31.

**corroborate**, HENRY V., ii. 1. 121. Here Pistol's magniloquence is beyond my comprehension.

**corruptibly**, corruptively, KING JOHN, v. 7. 2.

**cost my crown** — *Will*, 3 HENRY VI., i. 1. 268. *Cost* may have its familiar meaning (*cost me*), though it does not suit the context very well. Dyce suggests "souse." See that word.

**costard**, a head, THE MERRY WIVES OF WINDSOR, iii. 1. 13; LOVE'S LABOUR'S LOST, iii. 1. 65, 100, 106 (with a quibble on the proper name *Costard*); RICHARD III., i. 4. 151; KING LEAR, iv. 6. 243. (According to Gifford, *costard* means properly a large kind of apple; see his note on *Jonson's Works*, vol. iv. p. 121.)

**costermonger times** — *In these*, "In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money" (JOHNSON), 2 HENRY IV., i. 2. 159. (A *costermonger* meant formerly a petty dealer in fruit of various kinds.)

**coted them on the way** — *We*, HAMLET, ii. 2. 315. To *cote* is explained by Tollet "to overtake," and by Nares (in *Gloss.*) "to pass by, to pass the side of another." Caldecott cites from Golding's transl. of Ovid's *Metamorphoses*, "With that Hippomenes *coted* her" (where the original has "Præterit Hippomenes"), B. x. sig. R 8 verso, ed. 1603. With the present passage of Shakespeare compare what the same speaker afterwards says of the same persons, *it so fell out, that certain players We o'er-raught* (overtook, overpassed) *on the way*, HAMLET, iii. 1. 16.

**cot-quean**, a man who busies himself too much in female affairs, ROMEO AND JULIET, iv. 4. 6. (The late Joseph Hunter, in his *New Illustr. of Shakespeare*, vol. ii. p. 138, confounded, as others have done, this word with *cuc-quean*. — In Fletcher's *Love's Cure*, act ii. sc. 2, Bobadilla says to Lucio, who has been brought up as a girl, "*Diablo!* what should you do in the kitchen? cannot the cooks lick their fingers, without your overseeing? nor the maids make pottage, except your dog's head be in the pot? Don

Lucio? Don *Quot-quean*, Don Spinster! wear a petticoat still, and put on your smock a' Monday; I will have a baby o' clouts made for it, like a great girl;" where "*Quot-quean*" is a corrupt form of "*Cot-quean*." Even in Addison's days the word *cot-quean* was still used to signify one who is too busy in meddling with women's matters. See the letter of an imaginary lady in *The Spectator*, No. 482.)

**Cotsall.** See next article.

**Cotsol'**, Cotswold Downs in Gloucestershire, celebrated for rural sports of all kinds: *I heard say he was outrun on Cotsol'* (Cotsall, *Cambridge*) ("This might refer to common coursing, and therefore does not at all affect the date of the play, which Warton endeavoured to fix from the establishment of *Dover's Games* on Cotswold. They were not founded till the reign of James I." Nares's *Gloss.*), *THE MERRY WIVES OF WINDSOR*, i. 1. 80; *a Cotsol'* (Cotswold, *Cambridge*) *man*, 2 *HENRY IV.*, iii. 2. 20.

**Cotswold.** See preceding article.

**coucheth the fowl**, making the fowl to couch, *THE RAPE OF LUCRECE*, 507.

**couchings**, *JULIUS CÆSAR*, iii. 1. 36. *Couching* had the same meaning as "crouching," which Hanmer (followed by some others) substituted here.

**counsel**, secrecy: *Myself in counsel, his competitor*, *THE TWO GENTLEMEN OF VERONA*, ii. 6. 35; *'Twere better for you if it were known in counsel* (with a quibble), *THE MERRY WIVES OF WINDSOR*, i. 1. 107; *to your sworn counsel*, *ALL 'S WELL THAT ENDS WELL*, iii. 7. 9; *Two may keep counsel*, etc. (a proverb), *TITUS ANDRONICUS*, iv. 2. 144; *ROMEO AND JULIET*, ii. 4. 191; *How hard it is for women to keep counsel!* *JULIUS CÆSAR*, ii. 4. 9; *the players cannot keep counsel*, *HAMLET*, iii. 2. 137; *Emptying our bosoms of their counsel* (secrets) *sweet*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 216.

**counsels** — *Are enter'd in our*, Are initiated in our secrets, or acquainted with our purposes, CORIOLANUS, i. 2. 2.

**Count Comfect** (count confect, *Dyce*), "A nobleman made out of sugar" (STEEVENS), "My Lord Lollipop" (STAUNTON), MUCH ADO ABOUT NOTHING, iv. 1. 313.

**countenance**, specious appearance, hypocrisy: *wrapt up In countenance*, MEASURE FOR MEASURE, v. 1. 118.

**countenance**, entertainment, treatment: *the something that nature gave me his countenance* ("the mode of his carriage towards me," CALDECOTT) *seems to take from me*, AS YOU LIKE IT, i. 1. 15.

**countenance**, patronage: *He waged me with his countenance*, CORIOLANUS, v. 6. 40.

**countenance**, to receive, to entertain: *to countenance my mistress*, THE TAMING OF THE SHREW, iv. 1. 86.

**counter**, a piece of false coin used to cast accounts with: *What, for a counter* (trifle), *would I do but good*, AS YOU LIKE IT, ii. 7. 63; *I cannot do 't without counters*, THE WINTER'S TALE, iv. 3. 35; *will you with counters sum*, etc., TROILUS AND CRESSIDA, ii. 2. 28; *such rascal counters* (where counters is used as a term of contempt for money), JULIUS CÆSAR, iv. 3. 80; *your neck, sir, is pen, book, and counters*, CYMBELINE, v. 4. 168.

**counter-caster**, OTHELLO, i. 1. 31; see the preceding article.

**counter**, and *yet draws dry-foot well* — *A hound that runs*, THE COMEDY OF ERRORS, iv. 2. 39. To *run counter* is to mistake the course of the game, or to turn and pursue the backward trail; to *draw dry-foot* is to track by the scent of the foot: "To *run counter* and *draw dry-foot well* are therefore inconsistent. The jest consists in the ambiguity of the word *counter*, which means the *wrong way in the chace* and a *prison in London*. The officer that arrested him was a sergeant of the *counter*" (JOHNSON). *You hunt*

*counter*: hence! avaunt! 2 HENRY IV., i. 2. 85; O, *this is counter, you false Danish dogs!* HAMLET, iv. 5. 107.

**counterfeit**, a portrait, a likeness, a picture: *Fair Portia's counterfeit*, THE MERCHANT OF VENICE, iii. 2. 115; *Thou draw'st a counterfeit Best in all Athens*, TIMON OF ATHENS, v. 1. 78; *the poor counterfeit of her complaining* ("her maid, whose countenance exhibited an image of her mistress's grief," MALONE), THE RAPE OF LUCRECE, 1269; *your painted counterfeit*, SONNETS, xvi. 8; *the counterfeit Is poorly imitated*, SONNETS, liii. 5.

**counterfeit**, synonymous with *slip*, a piece of false money: hence the quibbling, *If I could ha' remembered a gilt counterfeit, thou wouldst not have slipped out of my contemplation*, TROILUS AND CRESSIDA, ii. 3. 23; and hence the metaphor, *some coiner with his tools Made me a counterfeit*, CYMBELINE, ii. 5. 6; and see *slip*.

**counterfeit presentment**, mimic representation, HAMLET, iii. 4. 54.

**Counter-gate** — *The*, The gate of the Counter-prison in London (not, as Nares in his *Gloss.* supposes, a place in Windsor), THE MERRY WIVES OF WINDSOR, iii. 3. 67.

**counterpoints**. See *arras-counterpoints*.

**county**, a count, a nobleman in general, THE MERCHANT OF VENICE, i. 2. 40; ALL 'S WELL THAT ENDS WELL, iii. 7. 22; TWELFTH NIGHT, i. 5. 285; ROMEO AND JULIET, i. 3. 105; iii. 5. 218; iv. 1. 71; iv. 2. 29, etc.; *counties*, MUCH ADO ABOUT NOTHING, iv. 1. 312; KING JOHN, v. 1. 8.

**couplement**, a union, LOVE'S LABOUR'S LOST, v. 2. 529; SONNETS, xxi. 5.

**courage** — *Soft* (soft-heartedness), 3 HENRY VI., ii. 2. 57; *Nor check my courage* (my heart, or spirit), CORIOLANUS, iii. 3. 93. *Courage* often had the meaning of "heart, spirit, mind."

**course** — *bear-like I must fight the*, MACBETH, v. 7. 2 ; *I must stand the course*, KING LEAR, iii. 7. 53. Phrases "taken from bear-baiting. So in *The Antipodes* by Brome, 1638, 'Also you shall see two ten-dog courses at the great bear' " (STEEVENS).

**course** — *So fierce a*, KING JOHN, iii. 4. 12. The folio (followed by *Cambridge*) has "cause," which Schmidt defines as "interest, ground or principle of action."

**course or two** — *Up with a*, THE TWO NOBLE KINSMEN, iii. 4. 10 ; *set her two courses!* THE TEMPEST, i. 1. 46. On the second of these passages Holt observes: "The courses meant in this place are two of the three lowest and largest sails of a ship, which are so called, because, as largest, they contribute most to give her way through the water, and consequently enable her to feel her helm, and steer her course better, than when they are not set or spread to the wind." Holt's *Attempte to rescue that aunciente English Poet and Play-wrighte*, etc.

**courser's hair**, *hath yet but life And not a serpent's poison — Which, like the*, ANTONY AND CLEOPATRA, i. 2. 187. "Alludes to an old idle notion that the hair of a horse dropt into corrupted water will turn to an animal" (POPE). The fact is, the said hair moves like a living thing because a number of animalculæ cling to it.

**court-cupboard**, a sort of movable sideboard, without doors or drawers, on which was displayed the plate of an establishment, — the flagons, beakers, cups, etc., ROMEO AND JULIET, i. 5. 6.

**court of guard**, the place where the guard musters, 1 HENRY VI., ii. 1. 4 ; OTHELLO, ii. 1. 215 ; ANTONY AND CLEOPATRA, iv. 9. 2, 31.

**courtesy from heaven** — *I stole all*, 1 HENRY IV., iii. 2. 50. On the words "Stole courtesy from heaven" in Massinger's *Great Duke of Florence*, act ii. sc. 3, Gifford remarks :

"This is from Shakespeare, and the plain meaning of the phrase is, that the affability and sweetness of Giovanni were of a *heavenly* kind, that is, more perfect than was usually found among men; resembling that divine condescension which excludes none from its regard, and therefore immediately derived or *stolen* from heaven, from whence all good proceeds. In this there is no impropriety: common usage warrants the application of the term to a variety of actions which imply nothing of turpitude, but rather the contrary: affections are *stolen* — in a word, to *steal*, here, and in many other places, means little else than to win by imperceptible progression, by gentle violence, etc." Note on *Massinger's Works*, vol. ii. p. 467, ed. 1813.

**court** *holy-water*, flattery, fine speeches without deeds, KING LEAR, iii. 2. 10. ("Mantellizzare . . . to flatter or fawne vpon, to court one with faire words or giue court-holy-water." Florio's *Ital. and Engl. Dict.* "Eau beniste de Cour. Court holy water; complements, faire words, flattering speeches, glosing, soothing, palpable cogging." Cotgrave's *Fr. and Engl. Dict.* "Court holy-water, *Promissa rei expertia, fumus aulicus.*" Coles's *Lat. and Engl. Dict.*)

**courtship**, courtly breeding, elegance of behaviour: *courage, courtship and proportion*, 2 HENRY VI., i. 3. 52.

**cousin**, "a common expression from one kinsman to another, out of the degree of parent and child, brother and sister" (RITSON), and which "seems to have been used instead of our *kinsman* and *kinswoman*, and to have supplied the place of both" (MALONE), 1 HENRY IV., i. 3. 292; ROMEO AND JULIET, i. 5. 28; iii. 1. 143; MACBETH, i. 2. 24; i. 4. 14; HAMLET, i. 2. 64, etc.; *cousins* (grandchildren), RICHARD III., ii. 2. 8.

**covenant**. See *co-mart*.

**covent**, a convent (*covent* is a very old form of the word



*convent*), MEASURE FOR MEASURE, iv. 3. 125; HENRY VIII., iv. 2. 19.

*cover*, to prepare the table: *Sirs, cover the while*, AS YOU LIKE IT, ii. 5. 27.

*covetousness*, "eager emulation, intense desire of excelling" (THEOBALD): *They do confound their skill in covetousness*, KING JOHN, iv. 2. 29.

*cow*, *God save her!* — *And that I would not for a*, HENRY VIII., v. 4. 25. "I would not do that for a cow" was a vulgar expression, still heard in some parts of England.

*cowl-staff*, THE MERRY WIVES OF WINDSOR, iii. 3. 129. "A staff [or pole], used for carrying a large tub or basket, with two handles [held on the shoulders of two persons]. In Essex the word *cowl* is yet used for a tub" (MALONE). "Courge . . . a *Stang*, *Pale-staffe*, or *Colestaffe*, carried on the shoulder, and notched (for the hanging of a *Pale*, etc.) at both ends." Cotgrave's *Fr. and Engl. Dict.*; and see Way's note on the *Prompt. Parv.* p. 97.

*coxcomb* — *Here's my*, KING LEAR, i. 4. 94; *take my coxcomb*, KING LEAR, i. 4. 96, 100; *wear my coxcomb*, KING LEAR, i. 4. 103; *two coxcombs*, KING LEAR, i. 4. 104; *my coxcombs*, KING LEAR, i. 4. 107. "It was a fashion certainly as old as the middle of the fourteenth century, to decorate the head of the domestic fool with a comb, like that of a cock; but frequently the apex of the hood took the form of the neck and the head of a cock," etc. (FAIRHOLT).

*coxcomb of frize?* — *Shall I have a*, Shall I have a fool's-cap of frize (shall I be made a fool of by a Welshman? — Wales being celebrated for this kind of cloth), THE MERRY WIVES OF WINDSOR, v. 5. 134.

*coy*, to stroke, to caress, to fondle: *While I thy amiable cheeks do coy*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 2.

**coy**, to make difficulty, to condescend unwillingly : *if he coy'd To hear Cominius speak*, CORIOLANUS, v. 1. 6.

**coystrill**. See coistrel.

**cozen-germans**. See *duke de Jarmany* — a.

**coziers'** (cosiers, *Dyce*), cobblers, botchers, TWELFTH NIGHT, ii. 3. 86.

**crab**, a wild-apple : *a roasted crab*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 48 ; *when I see a crab*, THE TAMING OF THE SHREW, ii. 1. 226 ; *where crabs grow*, THE TEMPEST, ii. 2. 157 ; *roasted crabs*, LOVE'S LABOUR'S LOST, v. 2. 912.

**crack**, a boy — usually an arch, lively boy : *when 'a was a crack*, 2 HENRY IV., iii. 2. 30 ; *A crack, madam*, CORIOLANUS, i. 3. 68.

**crack**, to brag, to boast : *Ethiopes of their sweet complexion crack*, LOVE'S LABOUR'S LOST, iv. 3. 264 ; *our brags Were crack'd of kitchen-trulls*, CYMBELINE, v. 5. 177.

**cracked within the ring**, HAMLET, ii. 2. 423. "The gold coin of our ancestors was very thin, and therefore liable to crack. It still, however, continued passable until the crack extended beyond the *ring*, that is, beyond the inmost round which circumscribed the inscription ; when it became *uncurrent*, and might be legally refused." Gifford's note on *Jonson's Works*, vol. vi. p. 76. Hamlet alludes to the voice of the boy, who played female characters, becoming "cracked," or too manly for those characters.

**cracker**, a braggart, a talker, KING JOHN, ii. 1. 147.

**crack-hemp**, a crack-rope, a gallows-bird, a fellow likely to be hung, THE TAMING OF THE SHREW, v. 1. 38.

**crafts**, craftsmen, mechanics : *You and your crafts!* CORIOLANUS, iv. 6. 119.

**crank**, to wind : *He cranks and crosses*, VENUS AND ADONIS, 682 ; *this river comes me cranking in*, 1 HENRY IV., iii. 1. 98.

**cranks**, windings, CORIOLANUS, i. 1. 135; THE TWO NOBLE KINSMEN, i. 2. 28.

**crants**, a crown, a chaplet, a garland (*"Crance . . . Teut. krants, corona, corolla, sertum, strophium, Kilian. Germ. kranz,"* etc. Jamieson's *Etym. Dict. of the Scottish Language*), HAMLET, v. 1. 226.

**crare**, a small vessel (described both as a vessel of war and as a vessel of burden), CYMBELINE, iv. 2. 206.

**cravens**, makes cowardly, CYMBELINE, iii. 4. 76.

**create**, created, compounded: *hearts create of duty and of zeal*, HENRY V., ii. 2. 31.

**credent**, "inforcing credit" (JOHNSON): *my authority bears of a credent bulk*, MEASURE FOR MEASURE, iv. 4. 24.

**credent**, credible: *'tis very credent*, THE WINTER'S TALE, i. 2. 142.

**credent**, easy of belief: *with too credent ear*, HAMLET, i. 3. 30.

**credit** — *I found this*, TWELFTH NIGHT, iv. 3. 6. Collier considers *credit* as equivalent to "belief."

**crescive in his faculty**, "increasing in its proper power" (JOHNSON), HENRY V., i. 1. 66.

**cressets**, 1. HENRY IV., iii. 1. 15. "A cresset light was the same as a beacon light, but occasionally portable. It consisted of a wreathed rope smeared with pitch and placed in a cage of iron like a trivet, which was suspended on pivots in a kind of fork. The light sometimes issued from a hollow pan filled with combustibles. The term is not, as Hanmer and others have stated, from the French *croisette*, a little cross, but rather from *croiset*, a cruet or earthen pot; yet as the French language furnishes no similar word for the cresset itself, we might prefer a different etymology," etc. (DOUCE).

**Cressida was a beggar**, TWELFTH NIGHT, iii. 1. 53. "The circumstance of making Cressid a beggar is from Chaucer

[Henryson]; who, in his *Testament of Creseyde*, makes Saturn, at the instance of Cupid, conclude a sentence pronounc'd on her in these words,

'great penurye  
Thou suffre shalt, and as a beggar dye'" (CAPELL).

**Cressid's kind** — *The lazar kite of*, HENRY V., ii. 1. 74. Steevens remarks that this expression is found in Gascoigne's *Dan Bartholomew of Bathe*, 1587 [p. 67],

"Nor seldom seene in kites of Cressid's kinde;"

and in Greene's *Card of Fancy*, 1601 [sig. m verso, ed. 1608]: "What courtesy is [there] to be found in such kites of Cressid's kind?" "This alludes to the punishment of Cressida for her falsehood to Troilus. She was afflicted with the leprosy, 'like a Lazarous,' and sent to the 'spittel hous.' See Chaucer's [Henryson's] *Testament of Creseyde*" (DOUCE, — whom Grey has anticipated in pointing out this allusion).

**Cressid's uncle**, Pandarus, ALL 'S WELL THAT ENDS WELL, ii. 1. 96.

**crested the world** — *His rear'd arm*, ANTONY AND CLEOPATRA, v. 2. 83. "Alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet" (PERCY).

**cried in the top of mine**. See *cry out on the top*, etc.

**crime** (grime, *Dyce*) of *lust*, THE COMEDY OF ERRORS, ii. 2. 140. See first *grime*.

**crisp**, curled, THE TEMPEST, iv. 1. 130 (where *crisp channels* means, not "winding channels," but "channels with a curl on the surface of the water." Compare in Browne's *Brittanias Pastorals*, B. i. Song 5, p. 133, ed. 1625,

"He long stands viewing of the curled streame");

1 HENRY IV., i. 3. 106; TIMON OF ATHENS, iv. 3. 182 (where *crisp heaven* means "heaven with its curled clouds").

**Crispian** — *This day is call'd the feast of*, HENRY V., iv. 3. 40. "The battle of Agincourt was fought upon the 25th of October [1415], St. Crispin's day" (GREY).

**critic**, a cynic, LOVE'S LABOUR'S LOST, iii. 1. 166; iv. 3. 166 (where it may be considered as an adjective); SONNETS, cxii. 11; *critics*, TROILUS AND CRESSIDA, v. 2. 129.

**critical**, cynical, censorious, A MIDSUMMER-NIGHT'S DREAM, v. 1. 54; OTHELLO, ii. 1. 119.

**Cromer** — *Sir James*, 2 HENRY VI., iv. 7. 104. "It was *William Crowmer*, sheriff of Kent, whom Cade put to death," etc. (RITSON).

**crone**, an old worn-out woman, THE WINTER'S TALE, ii. 3. 76.

**crop**, to yield harvest, to bring forth: *He plough'd her, and she cropp'd*, ANTONY AND CLEOPATRA, ii. 2. 232.

**Crosby Place**, RICHARD III., i. 2. 212; i. 3. 345; iii. 1. 190. In Bishopsgate Street. "This magnificent house was built in the year 1466 by Sir John Crosby, grocer and woolman. [At least, he obtained a lease of the ground in 1466.] He died in 1475. The ancient hall of this fabric is still remaining, though divided by an additional floor, and incumbered by modern galleries, having been converted into a place of worship for Antinomians, etc. The upper part of it is now the warehouse of an eminent packer. Sir J. Crosby's tomb is in the neighbouring church of St. Helen the Great" (STEEVENS). "Crosby Hall was restored a few years ago. It is an elegant Gothic edifice, sufficient to tell the magnificence of the original Crosby Place" (HALLIWELL).

**cross**, *if I did bear you — Yet I should bear no*, AS YOU LIKE IT, ii. 4. 10; *crosses love not him*, LOVE'S LABOUR'S LOST, i. 2. 33; *you are too impatient to bear crosses*, 2 HENRY IV., i. 2. 213. "The ancient penny, according to Stow, had a double cross with a crest stamped on it, so that it might

easily be broken in the midst, or in the four quarters. Hence it became a common phrase when a person had no money about him, to say, he had not a *single cross*. As this was certainly an *unfortunate* circumstance, there is no end to the quibbling upon this poor word." Gifford's note on *Jonson's Works*, vol. i. p. 134.

**cross'd** — *He 'ld be*, He would be furnished with crosses or money (a quibble), *TIMON OF ATHENS*, i. 2. 157. See the preceding article.

**cross-row** — *The*, *RICHARD III.*, i. 1. 55. An abbreviation of *The Christ-cross-row*, that is, the alphabet, which, we are told, was so called, either because a cross was placed at the beginning of it, or because it was written in the form of a cross, as a charm. ("La croix de par Dieu. *The Christs-crosse-row*, or, *the hornebooke wherein a child learns it.*" Cotgrave's *Fr. and Engl. Dict.*)

**crow-keeper**, a person (a boy generally) employed to scare the crows from the corn-fields, etc., and armed with a bow and arrows, *ROMEO AND JULIET*, i. 4. 6; *KING LEAR*, iv. 6. 88. See Forby's *Vocab. of East Anglia*.

**crown imperial** — *The*, *THE WINTER'S TALE*, iv. 4. 126. "The *Crown Imperial* (*Corona Imperialis*), Parkinson says, 'For his stately beautifulness deserveth the first place in this our garden of delight, to be entreated of before all *other lilies*, well known to most persons, being everywhere common.'" Beisly's *Shakspeare's Garden*, etc., p. 84.

**crowner**, a coroner, *HAMLET*, v. 1. 4; *crowner's quest law*, *HAMLET*, v. 1. 22. See *quest*.

**crownet**, the diminutive of *crown*, a coronet: *Whose bosom was my crownet* ("last purpose, probably from *finis coronat opus*," JOHNSON), *my chief end*, *ANTONY AND CLEOPATRA*, iv. 12. 27; *crownets*, *TROILUS AND CRESSIDA*, Prologue, 6; *ANTONY AND CLEOPATRA*, v. 2. 91.

**cruel garters**, KING LEAR, ii. 4. 7. A quibble on *cruel* and *crewel*, that is, worsted. See *caddis-garter*.

**cruels else subscrib'd** — *All*. See *subscribe*.

**crusadoes**, OTHELLO, iii. 4. 23. "The cruzado [a Portuguese coin] was not current, as it should seem, at Venice, though it certainly was in England in the time of Shakespeare. . . . It was of gold, and weighed two pennyweights six grains, or nine shillings English" (DOUCE).

**crush a cup of wine**, a cant expression formerly common enough, and resembling the modern one, *crack a bottle*, ROMEO AND JULIET, i. 2. 80.

**cry aim**. See *aim*, etc.

**cry**, a pack (properly "the giving mouth of hounds"): *You common cry of curs!* CORIOLANUS, iii. 3. 122; *You and your cry!* CORIOLANUS, iv. 6. 148; *one that fills up the cry*, OTHELLO, ii. 3. 353; *a deep cry of dogs*, THE TWO NOBLE KINSMEN, ii. 5. 12

("A *crie* of Hounds have here a Deer in Chase.")

Sylvester's *Du Bartas*, — *The Magnificence*,  
p. 213, ed. 1641).

**cry**, a company, a troop: *a cry of players*, HAMLET, iii. 2. 271.

**cry on**, to vociferate, to exclaim: *Came to my tent, and cried on victory*, RICHARD III., v. 3. 231; *This quarry cries on havoc*, HAMLET, v. 2. 356; *whose noise is this that cries on murder?* OTHELLO, v. 1. 48.

**cry out on the top of question** (recite at the very highest pitch of their voice, — see *question*), HAMLET, ii. 2. 336; *whose judgments in such matters cried in the top of mine* (were delivered more clamorously and authoritatively than mine), HAMLET, ii. 2. 432.

**crying of your nation's crow** — *At the*, "the caw of the French crow" (MALONE), KING JOHN, v. 2. 144.



**crystals** — *Clear thy*, Dry thine eyes, HENRY V., ii. 3. 54  
(*Crystals* in the sense 'of "eyes"' is not peculiar to Pistol; e. g.

"outblush damask roses,  
And dim the breaking east with her bright *crystals*."  
Beaumont and Fletcher's *Custom of the Country*,  
act i. sc. 2).

**cub-drawn bear** — *The*, "The bear whose dugs are drawn dry by its young" (WARBURTON), KING LEAR, iii. 1. 12.

**cubiculo**, a chamber, a lodging (an odd term of Sir Toby's, from the Lat.), TWELFTH NIGHT, iii. 2. 49.

**cuckoo builds not for himself, etc.** — *But since the*, "Since, like the cuckoo, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can" (JOHNSON), ANTONY AND CLEOPATRA, ii. 6. 28.

**cuckoo-buds**, LOVE'S LABOUR'S LOST, v. 2. 883. "Although Mr. Miller, in his 'Gardener's Dictionary,' says that the flower here alluded to is the *Ranunculus bulbosus*, I think Shakspeare particularly referred to the *Ranunculus Ficaria* (lesser celandine), or pilewort, as this flower appears earlier in spring, and is in bloom at the same time as the other flowers named in the song." Beisly's *Shakspeare's Garden*, etc., p. 42.

**cuckoo-flowers**, KING LEAR, iv. 4. 4. "*Cuckoo flowers* (Lychnis Flos-cuculi), ragged robin, a well-known meadow and marsh plant, with rose-coloured flowers and deeply-cut narrow segments; it blossoms at the time the cuckoo comes, hence one of its names." Beisly's *Shakspeare's Garden*, etc., p. 143.

**cuckoo's bird** — *The*. See *gull*, etc.

**cue**, properly a theatrical term, meaning the last word or words of a speech, the signal for the next actor to begin; and hence a hint, an intimation, a part to play in one's turn, THE MERRY WIVES OF WINDSOR, iii. 2. 38; iii. 3.

31; MUCH ADO ABOUT NOTHING, ii. 1. 274; A MIDSUMMER-NIGHT'S DREAM, iii. 1. 67; iv. 1. 197; v. 1. 183; HENRY V., iii. 6. 119; RICHARD III., iii. 4. 27; HAMLET, ii. 2. 554; KING LEAR, i. 2. 129; OTHELLO, i. 2. 83; *cues*, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 90.

**cuisses**, armour for the thighs, 1 HENRY IV., iv. 1. 105.

**cullion**, a despicable fellow, a lout, THE TAMING OF THE SHREW, iv. 2. 20; *cullions*, 2 HENRY VI., i. 3. 38.

**cullionly**, despicable, base, KING LEAR, ii. 2. 30. See the preceding article.

**cunning**, knowledge, skill: *the boldness of my cunning* ("confidence of my sagacity," STEEVENS), MEASURE FOR MEASURE, iv. 2. 149; *Wherein your cunning can assist me much*, THE TAMING OF THE SHREW, Induction, 1. 90; *Is this thy cunning*, 1 HENRY VI., ii. 1. 50; *of thy cunning had no diffidence*, 1 HENRY VI., iii. 3. 10; *in very spite of cunning*, TROILUS AND CRESSIDA, v. 5. 41; *Shame, that they wanted cunning, in excess Hath broke their hearts* (Excess of shame that they were not knowing or wise enough to banish you, etc.), TIMON OF ATHENS, v. 4. 28; *with as much modesty* (propriety) *as cunning*, HAMLET, ii. 2. 434; *errs in ignorance and not in cunning* (knowingly), OTHELLO, iii. 3. 50; *Virtue and cunning*, PERICLES, iii. 2. 27; *a solemn wager on your cunnings*, HAMLET, iv. 7. 155.

**cunning**, knowing, skilful: *cunning men*, THE TAMING OF THE SHREW, i. 1. 97; *cunning schoolmasters*, THE TAMING OF THE SHREW, i. 1. 182; *Cunning in music*, THE TAMING OF THE SHREW, ii. 1. 56; *cunning in Greek*, THE TAMING OF THE SHREW, ii. 1. 80; *Nature's own sweet and cunning hand*, TWELFTH NIGHT, i. 5. 224; *cunning in fence*, TWELFTH NIGHT, iii. 4. 271; *wherein cunning, but in craft?* 1 HENRY IV., ii. 4. 441; *Margery Jourdain, the cunning witch*, 2 HENRY VI., i. 2. 75; *A cunning man* (a wizard, an astrologer) *did calculate my birth*, 2 HENRY VI., iv. 1. 34; *cunning cooks*, ROMEO AND JULIET, iv. 2. 2.

**Cupid** is a good hare-finder, and Vulcan a rare carpenter — To tell us, "Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eyesight, and that Vulcan, a blacksmith, is a rare carpenter?" (TOLLET), *MUCH ADO ABOUT NOTHING*, i. 1. 158. Perhaps.

**curb**, to bend, to cringe (Fr. *courber*): *Yea, curb and woo*, *HAMLET*, iii. 4. 155.

**curiosity**, "in the time of Shakespeare, was a word that signified an over-nice scrupulousness in manners, dress, etc." (STEEVENS): *they mocked thee for too much curiosity* ("finical delicacy," WARBURTON), *TIMON OF ATHENS*, iv. 3. 302; *curiosity* ("exactest scrutiny," WARBURTON) *in neither can make choice of either's moiety*, *KING LEAR*, i. 1. 6; *The curiosity of nations*, *KING LEAR*, i. 2. 4; *mine own jealous curiosity* ("a punctilious jealousy, resulting from a scrupulous watchfulness of his own dignity," STEEVENS), *KING LEAR*, i. 4. 68.

**curious**, scrupulous, over-punctilious: *curious I cannot be with you*, *THE TAMING OF THE SHREW*, iv. 4. 36; *Though you be therein curious*, *ANTONY AND CLEOPATRA*, iii. 2. 35; *This is too curious-good*, *THE RAPE OF LUCRECE*, 1300.

**curious-knotted garden**, *LOVE'S LABOUR'S LOST*, i. 1. 236. "Ancient gardens abounded with figures, of which the lines intersected each other in many directions. Thus, in *Richard II.*, iii. 4. 46.

'Her fruit-trees all unpruned, her hedges ruin'd,  
Her knots disorder'd, etc.'

(STEEVENS). "The beds, or plots, disposed in mathematical symmetry, were the knots" (KNIGHT).

**currents of a heady fight** — *All the*, 1 *HENRY IV.*, ii. 3. 52. Dyce prints "'currents,'" regarding the word as a contraction of "occurrents," which Malone says was used instead of "occurrences." Compare *Hamlet*, iii. 3. 57.

**cursed**, "under the influence of a malediction, such as mischievous beings have been supposed to pronounce upon those who had offended them" (STEEVENS): *unless a man were cursed*, *TROILUS AND CRESSIDA*, v. 3. 106.

**cursorary**, cursory, *HENRY V.*, v. 2. 77.

**curst**, shrewish, cross-grained, ill-tempered, fierce, irascible, angry: *She is curst*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 334; *she's too curst*, *MUCH ADO ABOUT NOTHING*, ii. 1. 18; *curst wives*, *LOVE'S LABOUR'S LOST*, iv. 1. 36; *I was never curst*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 300; *she is intolerable curst*, *THE TAMING OF THE SHREW*, i. 2. 87; *Katharine the curst*, *THE TAMING OF THE SHREW*, i. 2. 125; *a curst shrew*, *THE TAMING OF THE SHREW*, v. 2. 188; *be curst and brief* ("alludes to the proverb, 'A curst cur must be tied short,'" DOUCE), *TWELFTH NIGHT*, iii. 2. 39; *they (bears) are never curst, but when they are hungry*, *THE WINTER'S TALE*, iii. 3. 124; *be not so curst*, *RICHARD III.*, i. 2. 49; *with curst* ("severe, harsh, vehemently angry," JOHNSON) *speech*, *KING LEAR*, ii. 1. 65; *Finding their enemy to be so curst*, *VENUS AND ADONIS*, 887.

**curst**, froward, perverse: *a curst* (crush'd, *Cambridge*) *necessity*, *HENRY V.*, i. 2. 175.

**curstness grow to the matter** — *Nor*, "Let not ill-humour be added to the real subject of our difference" (JOHNSON), *ANTONY AND CLEOPATRA*, ii. 2. 25.

**curtains** — *Their ragged*, Their tattered colours, *HENRY V.*, iv. 2. 41.

**curtal dog**, *THE MERRY WIVES OF WINDSOR*, ii. 1. 98; *THE COMEDY OF ERRORS*, iii. 2. 144; *THE PASSIONATE PILGRIM*, 29. "Originally the dog of an unqualified person, which by the forest laws must have its tail cut short, partly as a mark, and partly from a notion that the tail of a dog is necessary to him in running. In later usage, *curtail-dog*

means either a common dog, not meant for sport, or a dog that missed his game. It has the latter sense in this passage [that is, in the first of the above passages, — *Hope is a curtal dog*].” Nares’s *Gloss*.

**Curtal** — *Bay*, a docked bay horse (“a proper name for a horse, as well as an appellation for a docked one,” DOUCE), *ALL ’S WELL THAT ENDS WELL*, ii. 3. 57.

**curtle-axe**, a cutlass, *AS YOU LIKE IT*, i. 3. 113; *HENRY V.*, iv. 2. 21.

**Custalorum**, *THE MERRY WIVES OF WINDSOR*, i. 1. 6. Is this intended for an abbreviation of *Custos rotulorum*? or does Shallow (which is rather unlikely) blunder here? or is the text somewhat corrupted?

**custard** — *Like him that leaped into the*, *ALL ’S WELL THAT ENDS WELL*, ii. 5. 36. “It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard, set for the purpose, ‘to set on a quantity of barren spectators to laugh,’ as our poet says in his *Hamlet*” (THEOBALD); and see *The Devil is an Ass*, — *Jonson’s Works*, vol. v. p. 14, ed. Gifford. In the passage of our text there certainly seems to be an allusion to some particular occurrence of the time.

**custard-coffin**, the raised crust of a custard, *THE TAMING OF THE SHREW*, iv. 3. 82. Compare *coffin*.

**customer**, a cant term for a loose woman: *I think thee now some common customer*, *ALL ’S WELL THAT ENDS WELL*, v. 3. 280; *I marry her! what, a customer!* *OTHELLO*, iv. 1. 119.

**customer**, an accustomed visitor: *You minion, you, are these your customers?* *THE COMEDY OF ERRORS*, iv. 4. 57 (“Aventore, a customer, a commer or a frequentor to a place.” Florio’s *Ital. and Engl. Dict.* Malone’s explanation of customers in this passage is strangely wrong).

**cut**, a familiar name for a common horse (either from its

being docked or gelded), and sometimes applied to a man as a term of reproach: *call me cut*, *TWELFTH NIGHT*, ii. 3. 176; *beat Cut's saddle*, 1 *HENRY IV.*, ii. 1. 5; *a white cut, forth for to ride*, *THE TWO NOBLE KINSMEN*, iii. 4. 22.

*cut and long-tail*, under the degree of a squire—*Come*, *THE MERRY WIVES OF WINDSOR*, iii. 4. 46; *come cut and long tail to him*, *THE TWO NOBLE KINSMEN*, v. 2. 49. In the first of these passages Slender means to say, "Come what persons will, under the degree of a squire;" and though, in the second passage, the Gaoler's daughter is speaking of the unrivalled accomplishments of the *horse* which she imagines Palamon has given to her, it seems to be agreed that the expression *Come cut and long-tail* was originally derived from *dogs*, and equivalent to "Come *dogs* of all sorts." ("Yea, even their verie *dogs*, Rug, Rig, and Risbie, yea, *cut and long-taile*, they shall be welcome." Ulpian Fulwel's *Art of Flattery*, 1576, sig. G 3;

"When as Dorilus arose,  
Whistles *Cut-tayle* from his play,  
And along with them he goes."

Drayton, *The Shepheard's Sirena*, p. 152; appended to *The Battaile of Agincourt*, etc., 1627.—

In vol. ii. p. 671 of the second edition of his *Shakespeare* Mr. Collier observes: "The Rev. Mr. Dyce in a note on 'Wit at several Weapons' (B. and F. iv. 39) says that *cut and long-tail* means 'dogs of all kinds.' What marks of admiration would he not have placed after it, if any other editor had committed such a mistake!" Here I *might* indeed be excused if I had recourse to "marks of admiration" at the astonishing inconsistency of Mr. Collier, who, when he wrote what I have just quoted, must have *entirely forgotten that* in vol. i. p. 222 of the same edition he had given the following note on *The Merry Wives of Windsor*, iii. 4. 46; "*come cut and long-tail*, A phrase expressive of dogs of every kind; which Slender

applies to persons precisely in the same way as by [*sic*] Pompey in Beaumont and Fletcher's 'Wit at several Weapons' (edit. Dyce, iv. p. 39)."

*cutler's poetry* *Upon a knife*, THE MERCHANT OF VENICE, v. 1. 149. "Knives, as Sir J. Hawkins observes, were formerly inscribed, by means of aquafortis, with short sentences in distich" (REED).

*cuttle*, 2 HENRY IV., ii. 4. 122. We are informed by Greene that "The knife [for cutting a purse is called] the Cuttle boung." *Notable Discovery of Coosenage*, etc., 1592, sig. c 2; and so too by Dekker (who has "*Cuttle-bung*") in his *Belman of London*, etc., sig. H verso, ed. 1608; and here perhaps *cuttle* may be explained "cutpurse;" but the context would rather show that (as Nares in *Gloss.* suggests) it is equivalent to "cutter, swaggerer, bully." (Todd, in his ed. of *Johnson's Dict.*, says that Shakespeare's commentators "were not aware that *cuttle* is a serious term [for a knife], in use long before Shakespeare wrote." What should have made him suppose that they were not aware of it?)

*cypress* *let me be laid* — *In sad*, Let me be laid in a coffin made of sad cypress-wood, TWELFTH NIGHT, ii. 4. 51. Here some prefer understanding *cypress* to mean "a shroud of *cypress* or *cyprus*" (see the next article); but it is at least certain that formerly coffins were frequently made of cypress-wood; and Douce remarks that "the expression *laid* seems more applicable to a coffin than to a shroud, and also that the shroud is afterwards expressly mentioned by itself." (According to Fortiguerra, when Astolfo died :

"non fu posto in una buca,  
Ma con incenso, mirra, ed elisire  
Fu imbalsamato, acciò si riconduca  
Intero in Francia, e di nero cipresso  
Fero una cassa, e sel portaro appresso."

*Ricciardetto*, c. xix. st. 82.)



**cyprus**, *cipres*, or *cypress*, a fine transparent stuff, similar to crape, either white or black, but more commonly the latter, *TWELFTH NIGHT*, iii. 1. 118; *THE WINTER'S TALE*, iv. 4. 216. (It appears by a letter of H. Walpole to Sir H. Mann, dated April 25th, 1743, that even at that period *cypress* was synonymous with *crape*. "If one did lose a husband or a lover, there are those becoming comforts, weeds and *cypresses*, jointures and weeping Cupids." *Letters*, vol. i. p. 240, ed. Cunningham.)

## D

**daff**, to doff, to do off, to put off, *MUCH ADO ABOUT NOTHING*, v. 1. 78; *daffed*, *MUCH ADO ABOUT NOTHING*, ii. 3. 155; 1 *HENRY IV.*, iv. 1. 96; *A LOVER'S COMPLAINT*, 297; *THE PASSIONATE PILGRIM*, xiv. 3; *daffest*, *OTHELLO*, iv. 2. 176; *daff't*, *ANTONY AND CLEOPATRA*, iv. 4. 13.

**dagger hath mista'en, for, lo, his house Is empty on the back of Montague**—*This*, *ROMEO AND JULIET*, v. 3. 202. His dagger having been worn, as daggers often were, behind his back.

**dagger**—*Laying down a*, *ROMEO AND JULIET*, iv. 3. 23. See *Knife I'll help*, etc.

**dagger of lath**, the wooden instrument which was sometimes carried by the Vice in the old Moralities, and with which he used to belabour the Devil (see *Vice*, etc.), *TWELFTH NIGHT*, iv. 2. 122; 1 *HENRY IV.*, ii. 4. 130.

**Dagonet**, in *Arthur's show*—*I was then Sir*, 2 *HENRY IV.*, iii. 2. 272. "The question whether Shallow represented Sir Dagonet at Mile-end-green or Clement's inn, although it has been maintained on either side with great plausibility, must ever remain undecided; but Mr. Malone's acute and ingenious conjecture, that *Arthur's show* was an *exhibition of archery*, and not an *interlude*, will no longer admit of any doubt. The truth of both these positions

will appear from the following circumstances. In 1682 there was published 'A remembrance of the worthy *show* and shooting by the Duke of Shoreditch and his associates the worshipful citizens of London upon Tuesday the 17th of September 1583, set forth according to the truth thereof to the everlasting honour of the game of shooting in the long bow. By W. M.,' in p. 40 of which book is this passage: 'The prince of famous memory King Henry the Eighth, having red in the chronicles of England, and seen in his own time how armies mixed with good archers have evermore so galled the enemy, that it hath been great cause of the victory, he being one day at *Mile-end when Prince Arthur and his knights were there shooting* did greatly commend the game, and allowed thereof, lauding them to their encouragement.' One should be very much inclined to suppose this decisive of the first question, and that these *shows* were usually held at *Mile-end*; but this is by no means the case. The work proceeds to state that King Henry the Eighth, keeping at one time a princely court at Windsor, caused sundry matches to be made concerning shooting with the long bow; at which one Barlo, who belonged to his majesty's guard, remaining to shoot, the king said to him, 'Win thou all, and thou shalt be duke over all archers.' Barlo drew his bow and won the match; whereat the king being pleased, commended him for his good archery; and the man dwelling in Shoreditch, the king named him *Duke of Shoreditch*. One of the successors to this duke appointed a *show* on the 17th of September 1583, to be held in Smithfield and other parts of the city, which is here very circumstantially described; and among many other curious particulars it is mentioned that the citizens and inhabitants of Fleetbridge, etc., followed with a *show* worth beholding of seemly archers; 'then the odd devise of *Saint Clements parish*, which but ten days before had made the same *show* in their own parish, in setting up the queen's majesties stake in Hol-

born fields, which stakemaster Knevit, one of the gentlemen of her majesties chamber, gave unto them at his cost and charges; and 'a *gunn* worth three pound, made of gold, to be given unto him that best deserved it by shooting in a peece at the mark which was set up on purpose at Saint Jame's wall.' This, however, was not solely a shooting with fire-arms, but also with bows: for in the account of the *show* itself, which immediately follows, men bearing 'shields and shafts' are mentioned, and 'a worthy *show of archers following*.' In the continuation of the description of the Smithfield *show* mention is made of 'the baron *Stirrop*, whose costly stake will be in memorys after he is dead, now standing at *Mile-end*;' and again, 'And this one thing is worthy of memory, that upon the day of *Prince Arthur's shooting*, which was five weeks before this show, the duke, willing to beautifie the same in some seemly sort, sent a buck of that season by the marquess *Barlo* (the name of this person was kept up long after his decease), accompanied with many goldsmiths, who coming in satten dublets and chains of gold about their bodies, with horns at their backs, did all the way wind their horns, and presented the same to *prince Arthur*, who was at his tent, which was at *Mile-end green*.' We see therefore that Shakespeare having *both these shows* in his recollection, has made Shallow, a talkative simpleton, refer to them indistinctly, and that probably by design, and with a due attention to the nature of his character. What Shallow afterwards says about the management of the *little quiver fellow's* piece, or *caliver*, will not weigh in either scale; because in all these *shows* there were musketeers. In that at Smithfield the feryers marched, consisting of 'one hundred handsome fellowes with *calivers* on their necks, all trimly decked with white feathers in their hats.' *Maister Thomas Smith*, who in Mr. Malone's note is said to have personated Prince Arthur, was 'chiefe customer to her majesty in the port of London;' and to him Richard

Robinson, a translator of several books in the reign of Elizabeth, dedicated his *Auncient order, societie and unitie laudable of Prince Arthure and his knightly armory of the round table, with a threefold assertion frendly in favour and furtherance of English archery at this day*, 1583, 4to. Such part of this work as regards Prince Arthur is chiefly a translation from the French, being a description of the arms of the knights of the round table; the rest is a panegyric in verse by Robinson himself in praise of archery. It appears from the dedication that King Henry VIII. confirmed by charter to the citizens of London, the 'famous order of knightes of prince Arthur's round table or society: like as in his life time when he sawe a good archer in deede, he chose him and ordained such a one for a knight of the same order.' . . . Whatever part Sir Dagonet took in this show would doubtless be borrowed from Mallory's romance of the *Mort Arture*, which had been compiled in the reign of Henry VII. What there occurs relating to Sir Dagonet was extracted from the excellent and ancient story of *Tristan de Leonnois*, in which Dagonet is represented as the fool of king Arthur. He is sometimes dressed up in armour and set on to attack the knights of Cornwall, who are uniformly described as cowards. It once happened that a certain knight, who for a particular reason had been called *Sir Cotte mal taillée* by Sir Kay, king Arthur's senechal, was, at the instance of Sir Kay, attacked by poor Dagonet; but the latter was very soon made to repent of his rashness and thrown over his horse's crupper. On another occasion Tristan himself, in the disguise of a fool, handles Sir Dagonet very roughly; but he, regardless of these tricks of fortune, is afterwards persuaded to attack Mark the king of Cornwall, who is in reality a coward of the first magnitude. Mark, supposing him to be Lancelot of the lake, runs away, and is pursued by the other; but the persons who had set on Sir Dagonet, becoming apprehensive for the consequences, follow them, as 'they would

not,' says the romance, 'for no good, that Sir Dagonet were hurt; for king Arthur loved him passing well, and made him knight with his owne hands.' King Mark at length meets with another knight, who, perceiving his cowardice, attacks Dagonet and tumbles him from his horse. In the romance of *Sir Perceval li Gallois*, Kay, the seneschal of Arthur, being offended with Dagonet for insinuating that he was not the most valorous of knights, kicks him into the fire. So much for the hero personated by Master Justice Shallow" (DOUCE).

**Daintry**, Daventry, 3 HENRY VI., v. 1. 6.

**dainty**—*Make*. See *make dainty*.

**daisy**—*There's a*, HAMLET, iv. 5. 180. Does Ophelia mean that the daisy is for herself? "Greene, in his *Quip for an Upstart Courtier*, has explained the significance of this flower: '—Next them grew the *dissembling daisie*, to warne such light-of-love wenches not to trust every faire promise that such amorous bachelors make them' [Sig. B 2 verso, ed. 1620]" (HENLEY).

**Damascus**, *be thou cursed Cain*—*This be*, 1 HENRY VI., i. 3. 39. Ritson quotes: "*Damascus* is as moche to saye as shedyng of blood. For there *Chaym* slowe *Abell*, and hidde hym in the sonde." *Polychronicon*, fo. xii.

**damn**, to condemn: *with a spot I damn him*, JULIUS CÆSAR, iv. 1. 6; *or else we damn thee*, ANTONY AND CLEOPATRA, i. 1. 24.

**damn'd in a fair wife**, OTHELLO, i. 1. 21. The passage is probably corrupt, but no one of the many emendations proposed is satisfactory. Arrowsmith's attempt at an explanation, though somewhat forced, is perhaps the best that has been suggested: "a fellow whose qualifications for the office would be almost discreditable in a woman." Iago adds in the same vein that Cassio's soldiery "was no better than might be found in a spinster."

**Damon dear**, HAMLET, iii. 2. 275. The ballad (for it would seem to have been a ballad) which furnished this quotation was most probably on the story of Damon and Pythias.

**Dan Cupid**, LOVE'S LABOUR'S LOST, iii. 1. 170. *Dan* — lord, sir, master — is the corruption of *Dan*, for *Dominus*; originally a title applied to monks, which at last, when it became rather obsolete, was used sportively, as in the present passage.

**dance**, to make to dance : *more dances my rapt heart*, CORIOLANUS, iv. 5. 116.

**dancing horse** — *The*. See *horse*, etc.

**dancing-rapier** — *A*, TITUS ANDRONICUS, ii. 1. 39. Compare *no sword worn But one to dance with ! ALL 's WELL THAT ENDS WELL*, ii. 1. 33, and *he at Philippi kept His sword e'en like a dancer*, ANTONY AND CLEOPATRA, iii. 11. 36.

**danger** — *Within one's*, Meant properly "within one's power or control, liable to a penalty which he might impose;" but it was often, as in the first of the following passages, equivalent to "in debt to one:" *You stand within his danger, do you not ?* THE MERCHANT OF VENICE, iv. 1. 175; *Come not within his danger by thy will*, VENUS AND ADONIS, 639 (With the first of these passages compare the xxviii<sup>th</sup> of *A Hundred Mery Talys*, 1526, in which tale a woman, having vainly tried to borrow "a cuckold's hat" from her female married acquaintance, declares to them at last, "yf I lyue another yere I wyll haue one of myn own and be out of my neyghbours *daunger*" [that is, be not under the necessity of standing indebted to my neighbours], p. 53, ed. 1866).

**dank here as a dog** — *As*. See *dog* — *As dank*, etc.

**Danskers, Danes**, HAMLET, ii. 1. 7.

**dare**, a defiance, a challenge : *Sextus Pompeius Hath given the dare to Cæsar*, ANTONY AND CLEOPATRA, i. 2. 178.

**dare**, to terrify : *dare the field*, HENRY V., iv. 2. 36 ; *dare us with his cap like larks*, HENRY VIII., iii. 2. 282, — on which passage Steevens observes : “It is well known that the hat of a cardinal is scarlet ; and that one of the methods of *daring* larks was by small mirrors fastened on scarlet cloth, which engaged the attention of these birds while the fowler drew his net over them.” (“They set out their faces as Fowlers do their *daring glasses*, that the Larks that soare highest may stoope soonest.” Greene’s *Neuer too late*, First Part, sig. B 3 verso, ed. 1611.)

**Darius** — *The rich-jewel’d coffer of*, 1 HENRY VI., i. 6. 25.

“When Alexander the Great took the city Gaza, the metropolis of Syria, amidst the other spoils and wealth of Darius treasured up there, he found an exceeding rich and beautiful little chest or casket. Having surveyed the singular rarity of it, and asked those about him what they thought fittest to be laid up in it ; when they had severally delivered their opinions, he told them, he esteemed nothing so worthy to be preserved in it as Homer’s *Iliads*. Vide Plutarchum in *Vita Alexand. Magni*” (THEOBALD). “The very words of the text are found in Puttenham’s *Arte of English Poesie*, 1589 : ‘In what price the noble poemes of Homer were holden with Alexander the Great, insomuch as every night they were layd vnder his pillow, and by day were carried in *the rich iewell cofer of Darius*, lately before vanquished by him in battaile’ [p. 12]” (MALONE).

**darkling**, in darkness, A MIDSUMMER-NIGHT’S DREAM, ii. 2. 86 ; KING LEAR, i. 4. 216 ; ANTONY AND CLEOPATRA, iv. 15. 10.

**darnel**, HENRY V., v. 2. 45 ; 1 HENRY VI., iii. 2. 44 ; KING LEAR, iv. 4. 5. This weed, “*darnel* (*lolium temulentum*), annual darnel or ray grass, grows in fields, has a tall stout stem with rough leaves, flowers in July or August,” etc. Beisly’s *Shakspeare’s Garden*, etc., p. 113. On the second of the passages referred to in this article Steevens has the



following note: “‘Darnel (says Gerard) *hurteth the eyes, and maketh them dim*, if it happen either in *corne for breade*, or *drinke*.’ Hence the old proverb — *Lolio victitare*, applied to such as were dim-sighted. . . . Pucelle means to intimate, that the corn she carried with her, had produced the same effect on the guards of Rouen; otherwise they would have seen through her disguise, and defeated her stratagem.”

**darraign your battle**, 3 HENRY VI., ii. 2. 72. Johnson explains this, “Range your host, put your host in order.” Steevens observes, “The quartos read ‘*Prepare your battle*.’” Nares, in his *Gloss.*, gives “*To Darraign*. To arrange an army, or set it in order of battle. Of uncertain derivation. . . . Often for to fight a battle, and even when between two combatants.” (“*Dare*, Audere. . . . Hinc etiam *daren*, *darraigne*, *darreigne battle* frequenter occurrunt apud Chaucerum. Nisi putes hæc à causis forensibus ad armorum certamina fuisse translata: ut sint à Normannico, *desrener*, quod idem cum Dirationare vel Disrationare.” Junii *Etymol. Angl.* “Desrener. *To dereine; to justife, or make good, the denyall of an act or fact.* Norm.” Cotgrave’s *Fr. and Engl. Dict.* “Darreine. Fr. *Desrener*. Lat. *Derationare*. To contest.” Tyrwhitt’s *Gloss. to Chaucer*.)

**dash the herald will contrive** — *Some loathsome*, THE RAPE OF LUCRECE, 206. “In the books of heraldry a particular mark of disgrace is mentioned, by which the escutcheons of those persons were anciently distinguished, who ‘discourteously used a widow, maid, or wife, against her will,’ ” etc. (MALONE).

**date**, a fruit which was formerly used in various kinds of pastry and other dishes, and which frequently gave rise to quibbles, as in the following passages: *Your date is better in your pie and your porridge than in your cheek*, ALL’S WELL THAT ENDS WELL, i. 1. 148; and then to be baked

*with no date in the pie*, etc., *TROILUS AND CRESSIDA*, i. 2. 249.

**daub**, to disguise: *I cannot daub it further*, *KING LEAR*, iv. 1. 53; *he daub'd his vice*, *RICHARD III.*, iii. 5. 29.

**daubery**, imposture, gullery, juggling, *THE MERRY WIVES OF WINDSOR*, iv. 2. 155.

**Davy Gam.** See *Gam — Davy*.

**day-bed**, a couch, a sofa, *TWELFTH NIGHT*, ii. 5. 45; *RICHARD III.*, iii. 7. 72.

**day-woman**, a dairy-woman, *LOVE'S LABOUR'S LOST*, i. 2. 125.

**deal**, a part, a portion: *My shepherd's pipe can sound no deal* ("in no degree, more or less," *STEEVENS*), *THE PASSIONATE PILGRIM*, xviii. 27.

**deal in her command**, *without her power*, *THE TEMPEST*, v. 1. 271. "Shakespeare, I conceive, had here in his thoughts vicarious and delegated authorities. He who 'deals in the command,' or, in other words, executes the office of another, is termed his lieutenant or vicegerent; and is usually authorized and commissioned to act by his superior. Prospero therefore, I think, means to say, that Sycorax could control the moon, and act as her vicegerent, without being commissioned, authorized, or *empowered* by her so to do" (*MALONE*). "[We have here] the original and etymological sense of *power* or *pouvoir*; *potestas*, not *vis*; what we now call *authority* or *legal power*" (*WALKER*). In this passage *without her power* has been explained "beyond her power,"—quite erroneously, I believe.

**dealt on lieutenantry**, "fought by proxy, made war by his lieutenants, or on the strength of his lieutenants" (*STEEVENS*), *ANTONY AND CLEOPATRA*, iii. 11. 39.

**dear loss**—*The*, *THE TEMPEST*, v. 1. 146; *Full of dear guiltiness*, *LOVE'S LABOUR'S LOST*, v. 2. 779; *the clamours of*

*their own dear groans*, LOVE'S LABOUR'S LOST, v. 2. 852; *it is a dear expense*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 249; *dear perfection*, ALL 'S WELL THAT ENDS WELL, v. 3. 18; ROMEO AND JULIET, ii. 2. 46; *in terms so bloody and so dear*, TWELFTH NIGHT, v. 1. 65; *my dear offence*, KING JOHN, i. 1. 257; *a dear account*, RICHARD II., i. 1. 130; *thy dear exile*, RICHARD II., i. 3. 151; *so dear a show of zeal*, 1 HENRY IV., v. 4. 95; *this dear and deep rebuke*, 2 HENRY IV., iv. 5. 141; *your dear offences*, HENRY V., ii. 2. 181; *in so dear degree*, RICHARD III., i. 4. 206; *so dear a loss*, RICHARD III., ii. 2. 77, 78, 79; *dear petition*, TROILUS AND CRESSIDA, v. 3. 9; *this dear sight*, TITUS ANDRONICUS, iii. 1. 257; *O dear account!* ROMEO AND JULIET, i. 5. 116; *full of charge Of dear import*, ROMEO AND JULIET, v. 2. 19; *In dear employment*, ROMEO AND JULIET, v. 3. 32; *dear divorce 'Twixt natural son and sire!* TIMON OF ATHENS, iv. 3. 379; *our dear peril*, TIMON OF ATHENS, v. 1. 226; *some dear cause*, KING LEAR, iv. 3. 51; *their dear loss*, CYMBELINE, v. 5. 345; *many dearer* ("of greater value," JOHNSON), *in this bloody fray*, 1 HENRY IV., v. 4. 108; *dearest spirits*, LOVE'S LABOUR'S LOST, ii. 1. 1; *dearest groans*, ALL 'S WELL THAT ENDS WELL, iv. 5. 10; *dearest enemy*, 1 HENRY IV., iii. 2. 123; *dearest speed*, 1 HENRY IV., v. 5. 36; *dearest foe*, HAMLET, i. 2. 182; *dearest action*, OTHELLO, i. 3. 85; *dearest spite*, SONNETS, xxxvii. 3. "Tooke has so admirably accounted for the application of the epithet *dear* by our ancient writers to any object which excites a sensation of *hurt*, *pain*, and consequently of *anxiety*, *solicitude*, *care*, *earnestness*, that I shall extract it as the best comment upon the apparently opposite uses of the word in our great poet: '*Dearth* is the third verb singular of the English (from the Anglo-Saxon verb *Derian*, *nocere*, *lædere*), *to dere*. It means some or any season, weather, or other cause, which *dereth*, that is, *maketh dear*, *hurteth*, or *doth mischief*.—The English verb *to dere* was formerly in common use.' He

then produces about twenty examples, the last from *Hamlet* [i. 2. 182-183],

‘Would I had met my *dearest* foe in heaven  
Ere [Or ever] I had seen that day.’

Tooke continues: ‘Johnson and Malone, who trusted to *their* Latin to explain *his* (Shakespeare’s) English, for *deer* and *deere*st would have us read *dire* and *dire*st; not knowing that *Dere* and *Deriend* mean *hurt* and *hurting*, *mischief* and *mischievous*; and that their Latin *dirus* is from our Anglo-Saxon *Dere*, which they would expunge.’ EPIEA HITEPOENTA, vol. ii. p. 409. A most pertinent illustration of Tooke’s etymology has occurred to me in a Ms. poem by Richard Rolle the Hermit of Hampole:

‘Bot flatering lele and loselry,  
Is grete *chepe* in thair courtes namly,  
The most *derthe* of any, that is  
Aboute tham there, is sothfastnes.’ *Spec. Vitæ.*”

(SINGER). See too Richardson’s *Dict.*, where Tooke’s explanation of *dear* is given as the true one. “Throughout Shakespeare and all the poets of his and a much later day, we find this epithet [*dearest*] applied to that person or thing, which, for or against us, excites the liveliest and strongest interest. It is used variously, indefinitely and metaphorically, to express the warmest feelings of the soul; its nearest, most intimate, home and heartfelt emotions: and here [‘my dearest foe,’ *Hamlet*, act i. sc. 2], no doubt, though, as every where else, more directly interpreted, signifying ‘veriest, extremest,’ must by consequence and figuratively import ‘bitterest, deadliest, most mortal.’ As extremes are said in a certain sense to approximate, and are in many respects alike or the same, so this word is made in a certain sense to carry with it an union of the fiercest opposites: it is made to signify the extremes of love and hatred. It may be said to be equivalent generally to *very*; and to import ‘the excess, the

utmost, the *superlative* of that, whatever it may be, to which it is applied. But to suppose, with Tooke (*Divers. of Purley* ii. 409), that in *all* cases *dear* must at that time have meant 'injurious,' as being derived from the Saxon verb *dere*, to hurt, is perfectly absurd. Dr. Johnson's derivation of the word, as used in this 'place, from the Latin *dirus*, is doubtless ridiculous enough; but Tooke has not produced a single instance of the use of it, that is, of the adjective, in the sense upon which he insists; except, as he pretends, from our author," etc. (CALDECOTT). "Horne Tooke (*Divers. of Purley*, 612, etc.) makes a plausible case in favour of *dear* being derived from the ancient verb *derian*, to hurt, to annoy, and of its proper meaning being, therefore, injurious or hateful [hurtful]. His notion seems to be, that from this *derian* we have *dearth*, meaning properly that sort of injury which is done by the weather, and that, a usual consequence of dearth being to make the produce of the earth high-priced, the adjective *dear* has thence taken its common meaning of precious. This is not all distinctly asserted; but what of it may not be explicitly set forth is supposed and implied. It is, however, against an explanation which has been generally accepted, that there is no appearance of connexion between *derian* and the contemporary word answering to *dear* in the sense of high-priced, precious, beloved, which is *deore*, *dûre*, or *dyre*, and is evidently from the same root, not with *derian*, but with *deóran*, or *dýran*, to hold dear, to love. There is no doubt about the existence of an old English verb *dere*, meaning to hurt, the unquestionable representative of the original *derian*: thus in Chaucer (*C. T.* 1824) Theseus says to Palamon and Arcite, in the Knight's Tale :

' And ye shul bothe anon unto me swere  
That never mo ye shul my contree *dere*,  
Ne maken werre upon me night ne day,  
But ben my frendes in alle that ye may.'

But perhaps we may get most easily and naturally at the sense which *dear* sometimes assumes by supposing that the notion properly involved in it of love, having first become generalized into that of a strong affection of any kind, had thence passed on into that of such an emotion the very reverse of love. We seem to have it in the intermediate sense in such instances as the following :

‘Some *dear* cause  
Will in concealment wrap me up a while.’  
*King Lear*, iv. 3. 51.

‘A precious ring; a ring that I must use  
In *dear* employment.’ *Romeo and Juliet*, v. 3. 32.

And even when Hamlet speaks of his ‘*dearest* foe,’ or when Celia remarks to Rosalind, in *As You Like It*, i. 3. 31, ‘My father hated his [Orlando’s] father *dearly*,’ the word need not be understood as implying more than strong or passionate emotion” (CRAIK).

**dear’d**, endeared, ANTONY AND CLEOPATRA, i. 4. 44.

**dearly** — *Hated his father*, *As You Like It*, i. 3. 31; *how dearly ever parted* (“however excellently endowed,” JOHNSON), *TROILUS AND CRESSIDA*, iii. 3. 96; *we dearly grieve*, *HAMLET*, iv. 3. 41. See *dear*, etc.

**dearth and rareness** — *And his infusion of such*, *HAMLET*, v. 2. 117. “*Dearth* is dearness, value, price: ‘and his internal qualities of such value and rarity [excellence]’” (JOHNSON).

**Death** *his court, and there the antic sits, etc.* — *Keeps*, *RICHARD II.*, iii. 2. 162. “Some part of this fine description might have been suggested from the seventh print in the *Imagines Mortis*, a celebrated series of wooden cuts which have been improperly attributed to Holbein. It is probable that Shakespeare might have seen some spurious edition of this work; for the great scarcity of the original in this country in former times is apparent, when Hollar

could not procure the use of it for his *copy* of the Dance of Death" (DOUCE).

**death**, *which laugh'st us here to scorn* — *Thou antic*, 1 HENRY VI., iv. 7. 18. Perhaps in this passage, too, the idea was suggested by the work mentioned in the preceding article.

**death** — *That whoso draws a sword, 'tis present*, That whoso draws a sword within the precincts of the court is liable to be punished with death, 1 HENRY VI., iii. 4. 39.

**death** — *Took it on his*, KING JOHN, i. 1. 110. This is explained by Steevens, "Entertained it as his fixed opinion, when he was dying;" but I believe that here *upon his death* is merely an asseveration, or sort of oath, as it is in 1 Henry IV., v. 4. 149, where Falstaff says, "*I 'll take it upon my death*, I gave him this wound in the thigh." Compare, too :

"*Gripe*. But I am sure she loues not him.

*Will*. Nay, I dare take it on my death she loues him."

*Wily Begvilde*, sig. o verso, ed. 1606.

**death** — *To please the fool and*. See *fool and death*, etc.

**death's fool** — *Merely, thou art*. See *fool* — *Merely*, etc.

**deathsmán**, an executioner, 2 HENRY VI., iii. 2. 217; KING LEAR, iv. 6. 260; THE RAPE OF LUCRECE, 1001; *deathsmen*, 3 HENRY VI., v. 5. 67.

**death-practised duke** — *The*, The duke whose death is planned by stratagem or treachery (see *practice*), KING LEAR, iv. 6. 277.

**death-tokens of it** — *The*, "Alluding to the decisive spots appearing on those infected by the plague" (STEEVENS), TROILUS AND CRESSIDA, ii. 3. 172. Compare *Lord's tokens* — *The*, and *token'd pestilence* — *The*.

**debate**, contention, fighting : *lost in the world's debate*, LOVE'S LABOUR'S LOST, i. 1. 171; *this debate that bleedeth at our doors*, 2 HENRY IV., iv. 4. 2 ("God make you a fortunate knight, and giue you good successe in all your *debates*."



Shelton's translation of *Don Quixote*, Part First, p. 22, ed. 1612. Dryden uses the word in the same sense :

"Till in some living stream I cleanse the guilt  
Of dire *debate* and blood in battle spilt."

*Æneid*, B. ii. v. 978).

**debitor and creditor**, OTHELLO, i. 1. 31 ; CYMBELINE, v. 4. 166.

That is, says Johnson, "an accounting-book" (Compare the title-page of a very early work on book-keeping : "A Profitable Treatise called the Instrument or Boke to learne to knowe the good order of the keypyng of the famouse reconynges, called in Latyn, Dare and Habere, and in Englyshe, *Debitor and Creditor*," etc., 1543, 4to).

**deceivable**, **deceptious**, TWELFTH NIGHT, iv. 3. 21 ; *deceivable*, RICHARD II., ii. 3. 84.

**deck**, a pack of cards : *The king was slyly finger'd from the deck*, 3 HENRY VI., v. 1. 44.

**deck'd the sea with drops full salt**, THE TEMPEST, i. 2. 155.

Here *deck'd* would seem to be a form, if it be not a corruption, of the provincialism *degg'd*, that is, "sprinkled." ("Deg, To sprinkle." *Craven Dialect*.)

**decline**, to lean, to incline : *far more to you do I decline*, THE COMEDY OF ERRORS, iii. 2. 44 ; *declining their rich aspect to the hot breath of Spain*, THE COMEDY OF ERRORS, iii. 2. 133.

**decline**, to "run through from first to last — a phrase the poet borrowed from his grammar" (MALONE) : *Decline all this*, RICHARD III., iv. 4. 97 ; *I'll decline the whole question* ("deduce the question from the first case to the last," JOHNSON), TROILUS AND CRESSIDA, ii. 3. 49.

**decrees**, "resolutions" (WALKER). *That so my sad decrees may fly away*, TITUS ANDRONICUS, v. 2. 11.

**deed of saying** — *The*, "The doing of that which we have said we would do, the accomplishment and performance of our promise" (MALONE), TIMON OF ATHENS, v. 1. 25.

**deem**, a judgment, an opinion, a notion : *what wicked deem is this?* *TROILUS AND CRESSIDA*, iv. 4. 58.

**deep-fet**, deep-fetched, 2 *HENRY VI.*, ii. 4. 33.

**deer**, animals in general : *such small deer*, *KING LEAR*, iii. 4. 135.

**default** — *In the*, “At a need” (JOHNSON), *ALL ’S WELL THAT ENDS WELL*, ii. 3. 224.

**defeat**, an undoing, a destruction : *A damn’d defeat was made*, *HAMLET*, ii. 2. 565 ; *their defeat Does by their own insinuation grow*, *HAMLET*, v. 2. 58.

**defeat**, to undo, to alter, to disguise : *defeat thy favour* (countenance) *with an usurped beard*, *OTHELLO*, i. 3. 339.

**defeature**, alteration of features, deformity, disfigurement, *VENUS AND ADONIS*, 736 ; *defeatures*, *THE COMEDY OF ERRORS*, ii. 1. 98 ; v. 1. 299.

**defence**, the science of defence, of sword-play : *For art and exercise in your defence*, *HAMLET*, iv. 7. 97.

**defend** — *God*. See *God defend*.

**defend** — *Heaven*. See *heaven defend*.

**defensible** — *Where nothing but the sound of Hotspur’s name Did seem*, 2 *HENRY IV.*, ii. 3. 38. “*Defensible* does not in this place mean capable of defence, but bearing strength, furnishing the means of defence ; the passive for the active participle [*sic*]” (MALONE).

**defiance**, a refusal : *Take my defiance!* *MEASURE FOR MEASURE*, iii. 1. 144.

**deformed hand** — *Time’s*, Time’s deforming hand, *THE COMEDY OF ERRORS*, v. 1. 298 (the passive participle for the active).

**deftly**, dexterously, adroitly, *MACBETH*, iv. 1. 68,

**defunctive**, funereal, *THE PHOENIX AND THE TURTLE*, 14.

**defy**, to refuse, to reject, to renounce : *I defy all angels*, *THE MERRY WIVES OF WINDSOR*, ii. 2. 66 ; *I defy all*

*counsel*, KING JOHN, iii. 4. 23 ; *All studies here I solemnly defy*, 1 HENRY IV., i. 3. 228 ; *I do defy the Tongues of soothers*, 1 HENRY IV., iv. 1. 6 ; *I do defy thy conjurations*, ROMEO AND JULIET, v. 3. 68 ; *Age, I do defy thee*, THE PASSIONATE PILGRIM, xii. 11 ; *breaths that I defied not*, AS YOU LIKE IT, Epilogue, 17.

*degrees*, steps : *the base* ("low," JOHNSON, lower) *degrees* *By which he did ascend*, JULIUS CÆSAR, ii. 1. 26.

*delated articles allow* — *The scope Of these*, "The tenor of these articles, set out at large, authorizes" (CALDECOTT), HAMLET, i. 2. 38.

*delations*, accusations, informations, OTHELLO, iii. 3. 127.

*delighted spirit* — *The*, "The spirit accustomed here to ease and delights" (WARBURTON), "The spirit engaged in earthly delights, enjoying the pleasures of this world" (WALKER), MEASURE FOR MEASURE, iii. 1. 122.

*delighted beauty lack, etc.* — *If virtue no*, OTHELLO, i. 3. 289. "The meaning, I believe, is, if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted* for *delighting*; Shakespeare often uses the active and passive participles indiscriminately" (STEEVENS). Here Walker explains *delighted* "endowed with delights, *deliciis exornata*."

*delighted* — *The more delay'd*, The more delighting or delightful for being delayed, CYMBELINE, v. 4. 102.

*deliverly*, nimbly, actively, THE TWO NOBLE KINSMEN, iii. 5. 29.

*demerits*, synonymous with *merits*: *Of his demerits rob Cominius*, CORIOLANUS, i. 1. 270 ; *my demerits May speak unbonneted, etc.*, OTHELLO, i. 2. 22.

*demise*, to transfer, to convey, RICHARD III., iv. 4. 247.

*demurely wake the sleepers*, ANTONY AND CLEOPATRA, iv.

9. 30. Here Warburton explains "*demurely*" to mean *solemnly*.

**demuring**, looking demurely, *ANTONY AND CLEOPATRA*, iv. 15. 29.

**den**. See *god-den* and *good den*.

**denay**, a denial, *TWELFTH NIGHT*, ii. 4. 123 ("Of milde *denaies*, of tender scornes," etc. Fairfax's translation of Tasso's *Gerusalemme*, B. xvi. st. 25).

**denay'd**, denied, 2 *HENRY VI.*, i. 3. 102.

**denier**, "the twelfth part of a French *sous*" (STEEVENS), used to signify a very trifling sum, *THE TAMING OF THE SHREW*, Induction, 1. 7; 1 *HENRY IV.*, iii. 3. 78; *RICHARD III.*, i. 2. 251.

**denunciation**, formal declaration (as in Hall's *Cases of Conscience*: "This publick and reiterated *denunciation* of banns before matrimony"), *MEASURE FOR MEASURE*, i. 2. 141.

**deny**, to refuse, to reject, to renounce: *Do all they deny her?* *ALL 'S WELL THAT ENDS WELL*, ii. 3. 84; *deny his offer'd homage* (refuse to receive the homage he offers), *RICHARD II.*, ii. 1. 204; *With mine own tongue deny my sacred state*, *RICHARD II.*, iv. 1. 209; *He does deny him*, *TIMON OF ATHENS*, iii. 2. 73; *And he that 's once denied will hardly speed*, *TIMON OF ATHENS*, iii. 2. 61.

**depart**, a departure: *At my depart I gave this unto Julia*, *THE TWO GENTLEMEN OF VERONA*, v. 4. 96; *at my depart for France*, 2 *HENRY VI.*, i. 1. 2; *your loss and his depart*, 3 *HENRY VI.*, ii. 1. 110; *At my depart*, 3 *HENRY VI.*, iv. 1. 92.

**depart**, to separate: *Ere we depart, we 'll share a bounteous time*, *TIMON OF ATHENS*, i. 1. 256.

**depart with**, to part with: *Which we much rather had depart withal*, *LOVE'S LABOUR'S LOST*, ii. 1. 146; *I may depart with little*, *THE TWO NOBLE KINSMEN*, ii. 1. 1; *Hath willingly departed with a part*, *KING JOHN*, ii. 1. 563.

**departing** — *Like life and death's*, 3 HENRY VI., ii. 6. 43.  
 “*Departing for separation*” (MALONE).

**depend**, to be in service : *the remainder that shall still depend*, KING LEAR, i. 4. 249 ; *So stinkingly depending*, MEASURE FOR MEASURE, iii. 2. 24.

**depend** — *Our jealousy Does yet*, CYMBELINE, iv. 3. 23. “My suspicion is yet undetermined ; if I do not condemn you, I likewise have not acquitted you. We now say, the *cause is depending*” (JOHNSON).

**depose**, to cause to make solemn deposition, “to examine on oath” (Johnson’s *Dict.*) : *Depose him in the justice of his cause*, RICHARD II., i. 3. 30.

**depose**, to give witness, to attest, to declare upon oath : *seeing ’twas he that made you to depose*, 3 HENRY VI., i. 2. 26.

**deprave**, to vilify, to traduce : *flout, deprave, and slander*, MUCH ADO ABOUT NOTHING, v. 1. 95.

**deprive**, to take away : *Which might deprive your sovereignty of reason*, HAMLET, i. 4. 73 ; *’Tis honour to deprive dishonour’d life*, THE RAPE OF LUCRECE, 1186 ; *That life was mine which thou hast here deprived*, THE RAPE OF LUCRECE, 1752. (There is no doubt that Gifford misunderstood the first of these passages, in which he supposed “*sovereignty*” to be “a title of respect.” The meaning is—“Which might take away the sovereignty of your reason,” or, as Steevens explains it, “take away from you the command of reason, by which man is governed.” Compare “The seventh [commandment is] to stele nor *depryue* no mannes goodes by thefte,” etc. *A Hundred Mery Talys*, 1526, p. 102, ed. 1866 :

“And now, this hand, that, with vngentle force  
*Depryu’d* his life, shall with repentant service  
 Make treble satisfaction to his soule.”

*The Tryall of Cheualry*, 1605, sig. F 3 ;

"For pitty, do not my heart blood *deprive*,  
Make me not childless," etc.

Sylvester's *Du Bartas*, — *The Magnificence*,  
p. 210, ed. 1641;

whether the original has "*Ne me priue du sang*," etc. :

"But yet the sharp disease [which doth his health *deprive*]  
With-holdeth in some sort his senses and his wit," etc.

*A Paradox against Libertie*, from the French  
of Odet de la Nove; id. p. 313;

"In short, this day our scepter had *depriv'd*,  
Had I not," etc.

*The History of Judith*, translated by Hudson;  
id. p. 377.)

*deprive*, to disinherit: *permit The curiosity of nations to  
deprive me*, KING LEAR, i. 2. 4.

*deracinate*, to force up by the roots, to root up, HENRY V.,  
v. 2. 47; TROILUS AND CRESSIDA, i. 3. 99.

*dern*, lonely, dreary ("*Dern* [lonely], Solitarius, mœstus."'  
Coles's *Lat. and Engl. Dict.*), PERICLES, iii. Gower, 15.

*derogate*, degraded: *her derogate body*, KING LEAR, i. 4. 280.

*derogate*, to degrade one's self: *cannot derogate*, CYMBELINE,  
ii. 1. 43; *do not derogate*, CYMBELINE, ii. 1. 46.

*derogately*, with derogation, ANTONY AND CLEOPATRA, ii.  
2. 38.

*descant* — *Too harsh a*, THE TWO GENTLEMEN OF VERONA,  
i. 2. 94; *on that ground I 'll build a holy descant* (used  
metaphorically), RICHARD III., iii. 7. 49. "The name of  
*Descant* is vsurped [that is, used] of the musitions in diuers  
significations: sometime they take it for the whole har-  
mony of many voyces; others sometime, for one of the  
voyces or partes; and that is, when the whole song is not  
passing three voyces. Last of all, they take it for singing  
a part extempore vpon a playnesong, in which sence we  
commonly vse it: so that when a man talketh of a Des-  
cant, it must be vnderstood of one that can extempore  
sing a part vpon a playne song." Morley's *Plaine and*

*Easie Introduction to Practicall Musicke*, etc., 1597, folio, p. 70. "*Descant* signified formerly what we now denominated *variations*" (MALONE).

**descry** *Stands on the hourly thought* — *The main*, "The main body is expected to be descried every hour" (JOHNSON), KING LEAR, iv. 6. 215.

**deserved**, used for *deserving* : *Towards her deserved children*, CORIOLANUS, iii. 1. 292.

**design**, to mark out, to show : *Justice design the victor's chivalry*, RICHARD II., i. 1. 203.

**desire you of more acquaintance** — *I shall*, I shall desire more acquaintance of you, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 168 ; *I desire you of the like*, I desire the like of you, AS YOU LIKE IT, v. 4. 53.

**despair**, *Unless I be relieved by prayer* — *And my ending is*, THE TEMPEST, Epilogue, 15. "This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them" (WARBURTON).

**desperate**, bold, venturous, confident : *I will make a desperate tender Of my child's love*, ROMEO AND JULIET, iii. 4. 12.

**detect**, to display, to discover : *To let thy tongue detect thy base-born heart*, 3 HENRY VI., ii. 2. 143.

**detected for women**, MEASURE FOR MEASURE, iii. 2. 113. Has been explained, "suspected, accused, charged, in the matter of women ;" but does it not merely mean "discovered," etc. ?

**detected with a jealous rotten bell-wether** — *An intolerable fright, to be*, THE MERRY WIVES OF WINDSOR, iii. 5. 97. Here *detected with* is equivalent to *detected of* or *by* ; "I was in an intolerable fright lest I should be discovered by," etc.

**determinate**, "determined, ended, out of date. The term is



used in legal conveyances" (MALONE). *My bonds in thee are all determinate*, SONNETS, lxxxvii. 4.

**determinate**, to end, to bring to a conclusion: *The sly slow hours shall not determinate*, etc., RICHARD II., i. 3. 150.

**determination**, an end: *Find no determination*, SONNETS, xiii. 6.

**determine**, to put an end to: *Till his friend sickness hath determined me*, 2 HENRY IV., iv. 5. 82.

**determine**, to end, to conclude: *Must all determine here?* CORIOLANUS, iii. 3. 43; *till These wars determine*, CORIOLANUS, v. 3. 120; *To my determined time thou gavest new date*, 1 HENRY VI., iv. 6. 9; *as it determines* ("as the hail-stone dissolves," MASON), ANTONY AND CLEOPATRA, iii. 13. 161.

**detest**, a blunder for *protest*: *I detest, an honest maid*, THE MERRY WIVES OF WINDSOR, i. 4, 135; *I detest before heaven*, MEASURE FOR MEASURE, ii. 1. 66.

**devesting them**, undressing themselves, OTHELLO, ii. 3. 173.

**devil drives** — *He must needs go that the*, A proverbial expression, ALL 'S WELL THAT ENDS WELL, i. 3. 29. See it in Ray's *Proverbs*, p. 97, ed. 1768.

**devil i' the old play**, that every one may pare his nails with a wooden dagger — *This roaring*, HENRY V., iv. 4. 70. An allusion to the Devil in the old Moralities, who was frequently belaboured with the wooden dagger of the Vice. See *Vice*, etc.

**devil rides upon a fiddle-stick** — *The*. 1 HENRY IV., ii. 4. 470. A proverbial expression (Steevens cites from Fletcher's *Humorous Lieutenant*, iv. 4,

"The fiend rides on a fiddle-stick").

**devote**, devoted: *devote to Aristotle's checks*, THE TAMING OF THE SHREW, i. 1. 32.

**devoted**, consecrated : *devoted charitable deeds*, RICHARD III., i. 2. 35.

**dewberries**, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 152.

"Dew-berries, *Baccæ rubi repentis*." Coles's *Lat. and Engl. Dict.* "*Dewberry* (*Rubus cæsius*). This plant grows on the borders of fields and on the banks of hedges and ditches. The fruit is very pleasant to the taste, and consists of a few drupes half enclosed in the calyx and covered with a grey bloom. It generally grows close to the ground, and the fruit is ripe in September." Beisly's *Shakspeare's Garden*, etc., p. 51.

**diablo**, the devil, — an exclamation (Span.), OTHELLO, ii. 3. 153.

**dialogue between the fool and the soldier**, ALL 'S WELL THAT ENDS WELL, iv. 3. 92. "Some popular production of this kind probably then existed. It is a species of performance of which John Heywood seems to have been the inventor in the reign of Henry VIII." (COLLIER).

**Dian's bud o'er Cupid's flower**, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 70. "*Dian's bud* is the bud of the *Agnus Castus* or *Chaste Tree*. *Cupid's flower* is the *Viola tricolor* or *Love-in-idleness* [or *pansy* or *heart's-ease*]." STEEVENS.

**dich**, TIMON OF ATHENS, i. 2. 70. "Apparently a corruption of *do it*, or *may do it*." (NARES).

**Dickon**, a familiar and vulgar alteration of *Richard*, RICHARD III., v. 3. 305.

**Dictynna**, LOVE'S LABOUR'S LOST, iv. 2. 34, 35. "Shakespeare might have found this uncommon title for Diana in the Second Book of Golding's translation of Ovid's *Metamorphosis*" (STEEVENS): *Δικτυνα* or *Δικτυνια* (from *δίκτυον*, a hunting-net).

**Dido and her Æneas shall want troops**, ANTONY AND CLEOPATRA, iv. 14. 53. Here *Æneas* must be an oversight of the poet for "*Sychæus*."

**die** and *drab* I purchased this caparison — With, "With gaming and whoring I brought myself to this shabby dress" (PERCY), THE WINTER'S TALE, iv. 3. 26.

**diet**, the regimen prescribed for those suffering from the *lues venerea*: like one that takes diet, THE TWO GENTLEMEN OF VERONA, ii. 1. 22; unless they kept very good diet, MEASURE FOR MEASURE, ii. 1. 107; The tub-fast and the diet, TIMON OF ATHENS, iv. 3. 87.

**diet me** — May justly, "May justly constrain me to fast, by depriving me of the dues of a wife" (HEATH), ALL 'S WELL THAT ENDS WELL, v. 3. 219.

**difference**, an heraldic term: let him bear it for a difference (distinction), MUCH ADO ABOUT NOTHING, i. 1. 57; wear your rue with a difference, HAMLET, iv. 5. 180.

**differing multitudes**, "unsteady multitudes, who are continually changing their opinions, and condemn to-day what they yesterday applauded" (MASON), CYMBELINE, iii. 6. 85.

**diffidence**, distrust, KING JOHN, i. 1. 65; 1 HENRY VI., iii. 3. 10; diffidences, KING LEAR, i. 2. 141.

**diffuse**, to disorder: That can my speech diffuse (defuse, Cambridge), that can so disorder my speech that it may be as much disguised as my person, KING LEAR, i. 4. 2.

**diffused**, wild, irregular, extravagant: some diffused song, THE MERRY WIVES OF WINDSOR, iv. 4. 53; diffused attire, HENRY V., v. 2. 61; diffus'd (defused, Cambridge) infection of a man ("I believe diffus'd in this place signifies irregular, uncouth," JOHNSON; "diffus'd infection of a man may mean, 'thou that art as dangerous as a pestilence that infects the air by its diffusion,'" STEEVENS. The Cambridge reading of *defused* is explained by Schmidt as meaning shapeless), RICHARD III., i. 2. 78. ("He that marketh our follies in being passing humorous for the choyse of apparell, shall finde Ouids confused chaos to

afford a multitude of *defused* inuentions." Greene's *Farewell to Follie*, sig. c 2 verso, ed. 1617.)

**digression**, a deviation from virtue : *example my digression by some mighty precedent*, LOVE'S LABOUR'S LOST, i. 2. 112 ; *my digression is so vile*, THE RAPE OF LUCRECE, 202.

**dig**, Fluellen's Welsh pronunciation of *digged*, HENRY V., iii. 2. 58.

**dild you — God**. See *God dild you*.

**diminutives**, very small pieces of money : *poor'st diminutives*, ANTONY AND CLEOPATRA, iv. 12. 37.

**dinner's done**, *we 'll forth again — So soon as*, TIMON OF ATHENS, ii. 2. 17. "That is, to hunting, from which diversion, we find by Flavius's speech, he was just returned. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before" (REED).

**directitude**, a word used blunderingly by a servant, and not understood by his fellow-servant ; perhaps for "discredit" (discredit), CORIOLANUS, iv. 5. 208.

**disable**, to detract from, to disparage, to undervalue : *disable all the benefits of your own country*, AS YOU LIKE IT, iv. 1. 31 ; *disable not thyself*, 1 HENRY VI., v. 3. 67 ; *he disabled my judgment*, AS YOU LIKE IT, v. 4. 72.

**disable**, to impair : *I have disabled mine estate*, THE MERCHANT OF VENICE, i. 1. 123.

**disabling**, a disparaging, an undervaluing, THE MERCHANT OF VENICE, ii. 7. 30.

**disappointed**, unfurnished, unprepared (not *appointed*, or equipped), HAMLET, i. 5. 77.

**disbench'd you**, drove you from your seat, CORIOLANUS, ii. 2. 69.

**discandy**, "to melt away from the state of being candied, like sugar, or any thing of that kind" (Nares's *Gloss.*), ANTONY AND CLEOPATRA, iv. 12. 22 ; *discandying*, ANTONY

AND CLEOPATRA, iii. 13. 165. (The second passage is very obscure; according to Nares, *ubi supra*, "The idea is, that as the stones of the hail melted, or *discandied*, a person should die for each.")

**discharge** — *In yours and my*, "depends on what you and I are to perform" (STEEVENS), THE TEMPEST, ii. 1. 245.

**disclaims in thee**, equivalent to *disclaims thee*, KING LEAR, ii. 2. 50.

**disclose**, the peeping of young birds through the shell (a technical term): *the hatch and the disclose*, HAMLET, iii. 1. 166. See the next article.

**disclose**, to hatch: *When that her golden couplets are disclosed*, HAMLET, v. 1. 281 ("Disclose is when the young just peeps through the shell. It is also taken for laying, hatching, or bringing forth young; as 'She disclosed three birds.'" R. Holme's *Academy of Armory and Blazon* [*Terms of Art used in Falconry*, etc.], B. ii. c. xi. p. 238).

**disclose**, to open: *before their buttons (buds) be disclos'd*, HAMLET, i. 3. 40.

**discomfit**, discomfiture, 2 HENRY VI., v. 2. 86.

**discontenting father** — *Your*, Your discontented father, THE WINTER'S TALE, iv. 4. 524 (the active participle for the passive).

**discontents**, malcontents: *fickle changelings and poor discontents*, 1 HENRY IV., v. 1. 76; *The discontents repair*, ANTONY AND CLEOPATRA, i. 4. 39.

**discourse** — *So far exceed all instance, all*, TWELFTH NIGHT, iv. 3. 12; *discourse of reason*, TROILUS AND CRESSIDA, ii. 2. 116; HAMLET, i. 2. 150; *O madness of discourse*, TROILUS AND CRESSIDA, v. 2. 140; *such large discourse*, HAMLET, iv. 4. 36; *discourse of thought*, OTHELLO, iv. 2. 154. "*Discourse*. The act of the understanding, by which it passes from premises to consequences." Johnson's *Dict*. "It

is very difficult to determine the precise meaning which our ancestors gave to *discourse*; or to distinguish the line which separated it from *reason*. Perhaps it indicated a *more rapid* deduction of consequences from premises than was supposed to be effected by reason: — but I speak with hesitation." Gifford's note on *Massinger's Works*, vol. i. p. 148, ed. 1813 (Gifford, *ubi supra*, maintains that in the passage of *Hamlet*, i. 2. 150, we ought to read "*discourse and reason*," forgetting the passage of *Troilus and Cressida*, ii. 2. 116; and, among sundry other passages that might be quoted from various authors, compare "There was no *discourse of reason* strong enough to diuert him from thinking that he was betrayed." *A Tragi-comicall History of ovr Times, vnder the borrowed names of Lisander and Calista* [from the French], p. 34, 1627, folio).

**discoveries!** — *Such preposterous*, *TROILUS AND CRESSIDA*, v. 1. 22. Perhaps equivalent to "discoverers" (the abstract for the concrete).

**disdain'd contempt**, disdainful contempt, 1 *HENRY IV.*, i. 3. 183.

**disease**, uneasiness, trouble: *I 'll tell thee my disease*, 1 *HENRY VI.*, ii. 5. 44; *diseases of the world*, *KING LEAR*, i. 1. 174. Some editors print the word "dis-ease."

**diseased perfumes** — *Their*, "Their diseased perfumed mistresses" (*MALONE*), *TIMON OF ATHENS*, iv. 3. 206.

**disedged** — *Be*, Have the edge of appetite taken off, *CYMBELINE*, iii. 4. 92.

**disgracious**, displeasing, *RICHARD III.*, iii. 7. 112.

**dishabited**, dislodged, *KING JOHN*, ii. 1. 220.

**dishonesty**, in chastity: *suspect me in any dishonesty*, *THE MERRY WIVES OF WINDSOR*, iv. 2. 118; *From all dishonesty he can*, *THE WINTER'S TALE*, ii. 3. 47.

**dislike**, to express dislike of a thing: *I never heard any soldier dislike it*, *MEASURE FOR MEASURE*, i. 2. 17; *I did*

*dislike the cut of a certain courtier's beard*, AS YOU LIKE IT, v. 4. 66.

**dislike**, to displease : *Neither, fair maid, if either thee dislike*, ROMEO AND JULIET, ii. 2. 61 ; *I'll do 't; but it dislikes me*, OTHELLO, ii. 3. 43.

**dislimns**, unpaints, obliterates what was before limned, ANTONY AND CLEOPATRA, iv. 14. 10.

**dismes**, tens (properly, tenths), TROILUS AND CRESSIDA, ii. 2. 19.

**dismount thy tuck**, draw thy rapier, TWELFTH NIGHT, iii. 4. 213.

**disnaturated**, devoid of natural affection, KING LEAR, i. 4. 283.

**dispark'd my parks**, RICHARD II., iii. 1. 23. "To *dispark* is a legal term, and signifies to divest a park, constituted by royal grant or prescription, of its name and character, by destroying the enclosures of such a park, and also the vert (or whatever bears green leaves, whether wood or underwood), and the beasts of chase therein, and laying it open" (MALONE).

**dispatch'd**, suddenly bereaved : *Of life, of crown, of queen, at once dispatch'd*, HAMLET, i. 5. 75.

**disponge**, to discharge, ANTONY AND CLEOPATRA, iv. 9. 13.

**dispose**, disposition : *He hath a person and a smooth dispose*, OTHELLO, i. 3. 391.

**dispose**, disposal : *All that is mine I leave at thy dispose*, THE TWO GENTLEMEN OF VERONA, ii. 7. 86 ; *Which, with ourselves, all rest at thy dispose*, THE TWO GENTLEMEN OF VERONA, iv. 1. 76 ; *His goods confiscate to the duke's dispose*, THE COMEDY OF ERRORS, i. 1. 21 ; *Needs must you lay your heart at his dispose*, KING JOHN, i. 1. 263.

**dispose** — *The stream of his*, TROILUS AND CRESSIDA, ii. 3. 159. Here, in Johnson's *Dict.*, *dispose* is explained "disposition, cast of mind, inclination;" in Nares's *Gloss.* "arrangement;" *qy.* "purpose" ?



**disposed** — *Boyet is*, LOVE'S LABOUR'S LOST, ii. 1. 249. The Princess uses "*disposed*" in the sense of "inclined to rather loose mirth, somewhat wantonly merry," though Boyet chooses to understand the word simply in the sense of "inclined."

**disposed with Cæsar**, "made terms, settled matters" (STEEVENS), ANTONY AND CLEOPATRA, iv. 14. 123.

**disposer** — *My*, TROILUS AND CRESSIDA, iii. 1. 81. I formerly explained this, "she who disposes or inclines me to mirth by her pleasant (and rather free) talk;" but perhaps the more proper explanation of *disposer* is, "she who is disposed or inclined to pleasant (and rather free) talk, — my merry, free-spoken damsel."

**disputable**, inclined to dispute, disputatious, *As You Like It*, ii. 5. 31.

**dispute**, to reason upon : *dispute his own estate* (state, affairs), THE WINTER'S TALE, iv. 4. 392 ; *Let me dispute with thee of thy estate*, ROMEO AND JULIET, iii. 3. 63.

**disseat**, to unseat, to dethrone, MACBETH, v. 3. 21.

**dissemble**, to conceal : *Dissemble all your griefs and contentments*, TITUS ANDRONICUS, i. 1. 443 ; *Dissemble not your hatred* ("Do not gloss it over," STEEVENS ; "Do not merely conceal and cover over your secret ill-will to each other by a show of love," MALONE), RICHARD III., ii. 1. 8.

**dissemble** — *Think you my uncle did*, Think you my uncle was acting deceitfully, was feigning, RICHARD III., ii. 2. 31.

**dissemble myself in 't** — *I will*, I will disguise myself in 't, TWELFTH NIGHT, iv. 2. 4.

**dissembling nature** — *Cheated of feature by*, RICHARD III., i. 1. 19. "The poet by this expression seems to mean no more than that nature had made for Richard features *unlike* those of other men. To *dissemble*, both here and in the passage quoted [by Malone] from [the old play of] *King John*, signifies the reverse of to *resemble*, in its active

sense, and is not used as *dissimulare* in Latin" (DOUCE).  
See *feature*.

**dissembly**, Dogberry's blunder for *assembly*, MUCH ADO ABOUT NOTHING, iv. 2. 1.

**distain**, to sully by contrast, to throw into shade: *She did distain my child*, PERICLES, iv. 3. 31.

**distance**, the space between two antagonists (a fencing term): *thy reverse, thy distance*, THE MERRY WIVES OF WINDSOR, ii. 3. 24.

**distemper** — *Proceeding on*, HENRY V., ii. 2. 54. Here *distemper* is explained by Johnson "predominance of passion;" while Steevens thinks that it may mean "intoxication" (see before, "It was excess of wine that set him on").

**distemperature** we see *The seasons alter — And thorough this*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 106. Here *distemperature* is explained by Steevens "perturbation of the elements," by Malone "the perturbed state in which the king and queen had lived for some time past."

**distill'd** *Almost to jelly*, HAMLET, i. 2. 204. That is, melted, or dissolved.

**distinctly**, separately: *would I flame distinctly*, THE TEMPEST, i. 2. 200.

**distractions**, detachments: *His power went out in such distractions*, ANTONY AND CLEOPATRA, iii. 7. 76.

**distrain**, to seize (with no reference to rent or debt): *distrain* (restrain, Cambridge) *the one, distain the other*, RICHARD III., v. 3. 322; *My father's goods are all distrain'd*, RICHARD II., ii. 3. 131; *Hath here distrain'd the Tower to his use*, 1 HENRY VI., i. 3. 61.

**distraught**, distracted, RICHARD III., iii. 5. 4; ROMEO AND JULIET, iv. 3. 49.

**diverted** *blood*, blood turned out of its natural course, AS YOU LIKE IT, ii. 3. 37.

**dividable**, divided, distant from each other, *TROILUS AND CRESSIDA*, i. 3. 105.

**dividant**, “divisible” (CAPELL), “different, separate” (JOHNSON’S *Dict.*), “divided” (WALKER), *TIMON OF ATHENS*, iv. 3. 5.

**divided councils**, *RICHARD III.*, iii. 1. 179. “That is, a *private consultation*, *separate* from the known and public council. So, in the next scene, Hastings says, ‘Bid him not fear the *separated* councils’” (JOHNSON). “Mr. Reed has shown from Hall’s *Chronicle* that this circumstance is founded on historical fact. But Holinshed, Hall’s copyist, was our author’s authority” (MALONE).

**division**, variations in music: *Sung . . . With ravishing division, to her lute*, 1 *HENRY IV.*, iii. 1. 210; *the lark makes sweet division*, *ROMEO AND JULIET*, iii. 5. 29. (“*To divide*. To make divisions in music, which is, the running a simple strain into a great variety of shorter notes to the same modulation.” Nares’s *Gloss.*)

**do him dead**, kill him, 3 *HENRY VI.*, i. 4. 108.

**do me right**, do me justice, *MUCH ADO ABOUT NOTHING*, v. 1. 145 (as a challenge to fight); 2 *HENRY IV.*, v. 3. 72 (as a challenge to drink a bumper).

**do you justice**, “drink as much as you do” (STEEVENS), *OTHELLO*, ii. 3. 80. Compare the preceding article.

**do withal** — *I could not*, I could not help it, *THE MERCHANT OF VENICE*, iii. 4. 72. (“*I can nat do withall*, a thyng lyeth nat in me, or I am nat in faulte that a thyng is done.” Palsgrave’s *Lesclarcissement de la Lang. Fr.*, 1530, fol. clxxx. verso [Table of Verbes];

“*Char.* Such was the rigour of your desteny.

*Cl.* Such was my error and obstinacie.

*Ch.* But since Gods would not, *could you do withall?*”

*The Tragedie of Antonie.* Doone into English [from the *French of Garnier*] by the Countesse of Pembroke, 1595; sig. B 8;

"But I intreat them, since it must befall,  
They would be patient: *who can doe withall?*"

Wither's *Abuses Stript and Whipt*, — *Sorrow*, sig. K, ed. 1613;

"Why, if you do not vnderstand [said Sancho], *I cannot do withall.*" Shelton's transl. of *Don Quixote*, Part Second, p. 40, ed. 1620.

The following passage of Mabbe's translation of Aleman's *Guzman de Alfarache* has just been pointed out to me by Mr. Bolton Corney: "I pray bee not angry that I came no sooner, I was very busie, *I could not doe withall*, I came as soone as I could." Part First, p. 18, ed. 1623.)

**doff**, to do off, to put off, *THE TAMING OF THE SHREW*, iii. 2. 96; *KING JOHN*, iii. 1. 128; *1 HENRY IV.*, v. 1. 12; *TROILUS AND CRESSIDA*, v. 3. 31; *ROMEO AND JULIET*, ii. 2. 47; *MACBETH*, iv. 3. 188.

**dog** — *As dank here as a*, *1 HENRY IV.*, ii. 1. 8. "As wet as a dog" is an expression still in use.

**dog-apes**, dog-faced baboons, *AS YOU LIKE IT*, ii. 5. 23.

**dogs of war** — *The*, *JULIUS CÆSAR*, iii. 1. 274. Mean, it would certainly seem, "Famine, Sword, and Fire." Compare, in *Henry V.*, Prologue, 7:

"at his heels,  
Leash'd-in like hounds, should famine, sword, and fire,  
Crouch for employment;"

and, in *1 Henry VI.*, iv. 2. 11:

"You tempt the fury of my three attendants,  
Lean famine, quartering steel, and climbing fire."

**dole**, dolour, grief: *dreadful dole*, *A MIDSUMMER-NIGHT'S DREAM*, v. 1. 270; *pitiful dole*, *AS YOU LIKE IT*, i. 2. 115; *delight and dole*, *HAMLET*, i. 2. 13; *dole and woe*, *PERICLES*, iii. *Gower*, 42; *Our dole*, *THE TWO NOBLE KINSMEN*, i. 5. 3.

**dole**, a dealing, an allotment, distribution: *dole of honour*, *ALL 'S WELL THAT ENDS WELL*, ii. 3. 167; *dole of blows*, *2 HENRY IV.*, i. 1. 169. See *Happy man be his dole*.

**dolour** and *dollar*, quibbled on : *Dolour comes to him, indeed*, THE TEMPEST, ii. 1. 19 ; *To three thousand dolours a year*, MEASURE FOR MEASURE, i. 2. 48 ; *as many dolours for thy daughters*, KING LEAR, ii. 4. 53.

**dolphin** or *dogfish*, 1 HENRY VI., i. 4. 107. "It should be remembered, that, in Shakespeare's time, the word *dauphin* was always written *dolphin*" (STEEVENS).

**don**, to do on, to put on, TITUS ANDRONICUS, i. 1. 189 ; *donn'd*, HAMLET, iv. 5. 50 ; ANTONY AND CLEOPATRA, ii. 1. 33.

**done**, destroyed, consumed : *they meet where both their lives are done*, 1 HENRY VI., iv. 3. 38 ; *The life thou gavest me first was lost and done*, 1 HENRY VI., iv. 6. 7 ; *wasted, thaw'd, and done*, VENUS AND ADONIS, 749 ; *as soon decay'd and done*, THE RAPE OF LUCRECE, 23 ; *spent and done*, A LOVER'S COMPLAINT, 11.

**done to death**, put to death, killed, MUCH ADO ABOUT NOTHING, v. 3. 3 ; 3 HENRY VI., ii. 1. 103.

**dotant**, a dotard, CORIOLANUS, v. 2. 43.

**double**, deceitful (with a quibble) : *swear by your double self*, THE MERCHANT OF VENICE, v. 1. 245.

**double-fatal yew** — *Bows Of*, RICHARD II., iii. 2. 117. "Called *double-fatal*, because the leaves of the yew are poison, and the wood is employed for instruments of death" (WARBURTON).

**double man** — *I am not a*, "I am not Falstaff and Percy together, though having Percy on my back, I seem double" (JOHNSON), 1 HENRY IV., v. 4. 137.

**double vouchers**, *his recoveries* — *His*, HAMLET, v. 1. 102. "A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common cryer, or some such inferior person) being successively *voucher*, or called upon, to warrant the tenant's title. Both *finés* and *recoveries* are

fictions of law, used to convert an estate tail into a fee-simple" (RITSON).

**doubt**, fear : *and deposed 'Tis doubt he will be*, RICHARD II., iii. 4. 68.

**doubt**, to fear : *That love the fundamental part of state More than you doubt the change on 't*, CORIOLANUS, iii. 1. 152.

"The meaning is, 'You whose zeal predominates over your terrors ; you who do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government' " (JOHNSON).

**doucets**, the testes of a deer, THE TWO NOBLE KINSMEN, iii. 5. 160.

**dout**, to do out, to put out, to extinguish : *dout them with superfluous courage*, HENRY V., iv. 2. 11 ; *this folly douts it*, HAMLET, iv. 7. 192.

**Dowland**, THE PASSIONATE PILGRIM, viii. 5. John Dowland, the famous lutenist, was born in 1562. Being of a rambling disposition, he lived much abroad, and so, it seems, lost many opportunities of advancing his fortunes. He was, for a time, lutenist to the King of Denmark, who had begged him of King James. It appears that he died in England, in 1615. See Hawkins's *Hist. of Music*, vol. iii. pp. 323-6, where will be found an account of his publications.

("For as an old, rude, rotten, tune-lesse Kit,  
If famous *Dowland* daign to finger it,  
Makes sweeter Musick than the choicest Lute  
In the grosse handling of a clownish Brute," etc.  
Sylvester's *Du Bartas*, — *The Imposture*, p. 91, ed. 1641.)

**dowle** *that 's in my plume* — *One*, THE TEMPEST, iii. 3. 65. That here *dowle* means "feather" or "particle of down in a feather," is surely plain enough ; and the word occurs in early writers applied to other similar substances : but Horne Tooke maintains, against the commentators on

Shakespeare, that *dowle* (or *doule*, *dole*, *deal*, *dell*) means merely a *part*, *piece*, or *portion*; and such perhaps may have been the original meaning of the word. (I find the rare verb *bedowl* in *An Eclogue* by Davies, appended to Browne's *Shepherds Pipe*:

“What though time yet hannot *bedowld* thy chin?”

Sig. M 2, ed. 1620.)

**down-gyved**, “hanging down like the loose cincture which confines the fetters round the ancles” (STEEVENS), *HAMLET*, ii. 1. 80.

**drabbing**, following loose women, *HAMLET*, ii. 1. 26.

**draff**, the refuse of any sort of food, (in the north of England and in Scotland) brewers' grains, *THE MERRY WIVES OF WINDSOR*, iv. 2. 93; *1 Henry IV.*, iv. 2. 34.

**draught**, a jakes: *Sweet draught*, *TROILUS AND CRESSIDA*, v. 1. 72; *drown them in a draught*, *TIMON OF ATHENS*, v. 1. 100.

**draw**, to draw open, to undraw: *draw the curtain straight*, *MERCHANT OF VENICE*, ii. 9. 1; *draws a curtain*, *1 HENRY IV.*, iv. 1. 73.

**draw**, as we do the minstrels — *I will bid thee*, *MUCH ADO ABOUT NOTHING*, v. 1. 128. According to Malone, the allusion is to the minstrels drawing the bows of their fiddles; according to Mr. Collier, to their drawing their instruments out of the cases.

**draw thy** (the, *Cambridge*) *action*, withdraw thy action, *2 HENRY IV.*, ii. 1. 145.

**drawn**, having one's sword drawn: *Why are you drawn?* *THE TEMPEST*, ii. 1. 299; *if he be not drawn*, *HENRY V.*, ii. 1. 35; *art thou drawn among these heartless hinds?* *ROMEO AND JULIET*, i. 1. 64 (whether *who having drawn to do 't*, *PERICLES*, v. 1. 172, means “who having drawn his sword to do it,” or “whom she having persuaded to do it,” has been disputed. I think, the former).



**drawn fox** — *No more truth in thee than in a*, 1 HENRY IV., iii. 3. 113. An allusion to the subtlety of the fox, which when *drawn*, that is, traced out by the scent and driven from cover, hunted, was supposed to have recourse to all sorts of artifices in order to escape from his pursuers.

**drawn of heaviness** — *The purse too light, being*, CYMBELINE, v. 4. 164. "*Drawn* is embowelled, exenterated. So in common language a fowl is said to be *drawn* when its intestines are taken out" (STEEVENS).

**draws dry-foot**. See *counter*, and *yet*, etc.

**dreadfully**, with *dread* : *apprehends death no more dreadfully but as a drunken sleep*, MEASURE FOR MEASURE, iv. 2. 135.

**dress**, to prepare, to make ready : *dress us fairly for our end*, HENRY V., iv. 1. 10 ; *being dress'd to some oration*, TROILUS AND CRESSIDA, i. 3. 166.

**dribbling dart of love** — *The*, MEASURE FOR MEASURE, i. 3. 2. "A *dribber*, in archery, was a term of contempt which perhaps cannot be satisfactorily explained. Ascham, in his *Toxophilus*, edit. 1589, p. 32, observes : '— if he give it over, and not use to shoote truly, etc., he shall become of a fayre archer a starke squirter and *dribber*'" (STEEVENS). According to Mr. Collier, "*dribbed* is the contrary of point-blank."

**drink the air**, THE TEMPEST, v. 1. 102. "An expression of swiftness, of the same kind as 'to devour the way' in 2 *Henry IV.* [i. 1. 47]" (JOHNSON).

**drink the free air** — *Through him*, "catch his breath in affected fondness" (JOHNSON), "breathe freely at his will only" (WAKEFIELD), TIMON OF ATHENS, i. 1. 86.

**drollery**, a puppet-show : *a living drollery* (a puppet-show represented by living persons), THE TEMPEST, iii. 3. 21.

**drollery**, a picture or sketch of some scene of low humour : *a pretty slight drollery*, 2 HENRY IV., ii. 1. 140.

**drugs, drudges** : *the passive drugs of it*, TIMON OF ATHENS, iv. 3. 253.

**drum so lost** ! — A, ALL 'S WELL THAT ENDS WELL, iii. 6. 41 :

“ We shall not fully understand Parolles' simulated distress at the loss of the drum, without we remember that the drums of the regiment of his day were decorated with the colours of the battalion. It was therefore equivalent to the loss of the flag of the regiment, — a disgrace all good soldiers deeply feel ” (FAIRHOLT).

**drum before the English tragedians** — The, ALL 'S WELL THAT ENDS WELL, iv. 3. 248. By which they used to give notice of their arrival in any town where they intended to perform.

**Drum's entertainment** — John, ALL 'S WELL THAT ENDS WELL, iii. 6. 33 ; *Good Tom Drum*, ALL 'S WELL THAT ENDS WELL, v. 3. 315. “ *Tom or John Drum's entertainment*. A kind of proverbial expression for ill-treatment, probably alluding originally to some particular anecdote. Most of the allusions seem to point to the dismissing of some unwelcome guest, with more or less of ignominy and insult.” Nares's *Gloss*. (A once-popular play, entitled *Jack Drum's Entertainment*, etc., was first printed in 1601.)

**drumble**, to be slow and sluggish, to go lazily or awkwardly about a thing, THE MERRY WIVES OF WINDSOR, iii. 3. 130.

**dry he was for sway** — So, So thirsty he was for sway, THE TEMPEST, i. 2. 112.

**dry, sir** — It's, TWELFTH NIGHT, i. 3. 69. “ Maria intends to insinuate, that it is not a lover's hand, a moist hand being vulgarly accounted a sign of an amorous constitution ” (JOHNSON). See *buttery-bar*, etc.

**dub me knight**, 2 HENRY IV., v. 3. 73. This refers to the custom of persons drinking, on their knees, a large draught of wine or other liquor, in consequence of which they were

said to be dubbed knights, and retained the title for the evening.

**ducname**, AS YOU LIKE IT, ii. 5. 50, 54. The attempts made to explain this "burden" are, I think, alike unsatisfactory.

**dudgeon** *gouts of blood* — *On thy blade and*, MACBETH, ii. 1. 46. Here *dudgeon* means simply "haft or handle." Gifford, speaking of the variety in the hafts of daggers, observes: "The homeliest was that *à roëlles*, a plain piece of wood with an orbicular rim of iron for a guard; the next, in degree, was the *dudgeon*, in which the wood was googed out in crooked channels, like what is now, and perhaps was then, called 'snail-creeping.'" Note on *Jonson's Works*, vol. v. p. 221. In the same note *dudgeon* is explained "wooden;" and (not to quote writers who are less explicit on this point) Bishop Wilkins in the *Alphabetical Dictionary* appended to his *Essay towards a Real Character*, etc., 1668, gives

" *Dudgeon*.  
[Indignation]  
[Root of Box.]  
— dagger, [Short Sword whose  
handle is of the root of Box]."

Richardson, however, denies that *dudgeon* means either "wooden" or "root of box," though "the word may be applied as an epithet to the box or any other wood, to express some particular quality," etc. *Dict.* in v.

**due**, to endue: *That I, thy enemy, due thee withal*, 1 HENRY VI., iv. 2. 34.

**dug**, etc. — *Never palates more the*, ANTONY AND CLEOPATRA, v. 2. 7. The folio has "dung," which is probably a misprint for *dug* (teat).

**duke**, a leader, a general, a commander (Lat. *dux*): *the Duke's* (king's) *own person*, LOVE'S LABOUR'S LOST, i. 1. 179; *to study three years with the Duke* (king), LOVE'S LABOUR'S LOST, i. 2. 36; *the duke's* (king's) *pleasure*,

LOVE'S LABOUR'S LOST, i. 2. 121 ; *this virtuous duke* (king), LOVE'S LABOUR'S LOST, ii. 1. 38 ; *Theseus, our renowned duke*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 20 ; *gracious duke*, A MIDSUMMER-NIGHT'S DREAM, i. 1, 26, 38 ; *before the duke*, A MIDSUMMER-NIGHT'S DREAM, i. 2. 6 ; iii. 1. 5 ; iv. 1. 212 ; *make the duke say*, A MIDSUMMER-NIGHT'S DREAM, i. 2. 64 ; *At the duke's oak*, A MIDSUMMER-NIGHT'S DREAM, i. 2. 97 ; *The Duke was here*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 192 ; *the Duke is coming*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 15 ; *an the Duke had not given him sixpence*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 20 ; *the Duke hath dined*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 31 ; *Be merciful, great duke . . . great duke*, HENRY V., iii. 2. 21, 23 ; *Gonzago is the duke's name*, HAMLET, iii. 2. 234 (But we learn from the quarto of *Hamlet*, 1603, that in this scene of the play within a play, the two principal characters were originally called *Duke* and *Duchess* ; and there can be little doubt that when their titles were altered to *King* and *Queen*, the word *duke's* in the present passage was left unaltered by an oversight).

**duke de Jarmany** — *A*, THE MERRY WIVES OF WINDSOR, iv. 5. 80. Mr. Knight was the first to start the idea that here we have an allusion to a real German duke who, with his suite, visited Windsor in 1592, — viz. the Duke of Würtemberg, of whose journey an account, written by his secretary, was printed at Tübingen in 1602. "He was honoured," writes Mr. Halliwell, "with the use of one of the Queen's coaches, attended by a page of honour, and 'travelled from London in this coach, and several post-horses [*sic*], towards the royal residence.' On such an occasion the post-horses would have to be furnished by the various inn-keepers free of expense ; — 'cozenage ! mere cozenage,' as Master Bardolph says. The scene is, in all probability, an exaggerated satire on the visit of the Duke to Windsor ; an allusion that would have been well understood by the

Court within a year or two after its occurrence," etc. Mr. Staunton very well observes, "If any allusion to a visitor received by the Court with so much distinction were intended, an offensive one would hardly have been ventured during the life-time of the Queen;" but, as there is no end to conjecture, he subsequently remarks that probably an allusion was covertly intended to some other visit of the same nobleman, who was in England in 1610, "and it is not unreasonable to suppose he might have visited us more than twice in the long interval of eighteen years."

**dull and favourable hand**—Some, 2 HENRY IV., iv. 5. 2. Here "*dull signifies melancholy, gentle, soothing*" (JOHNSON). "I believe it rather means *producing dullness, or heaviness, and consequently sleep*" (MALONE). "*Dull* here appears to signify *quiet, soft*" (STAUNTON).

**dullard in this act?**—A, CYMBELINE, v. 5. 265. *Dullard* "in this place means a person stupidly unconcerned" (STEEVENS).

**dumb'd by him**—*Was beastly*, ANTONY AND CLEOPATRA, i. 5. 50. That is, made dumb by inarticulate sounds (like those of a beast), which rendered any attempt to reply impossible.

**dump**, "Formerly the received term for a melancholy strain in music, vocal or instrumental. . . . A dump appears to have been also a kind of dance." Nares's *Gloss*. On the first of the following passages Mr. Chappell remarks: "A dump was a slow dance. *Queen Mary's Dump* is one of the tunes in William Ballet's Lute Book, and *My Lady Carey's Dompe* is printed in Stafford Smith's *Musica Antiqua*, ii. 470, from a manuscript in the British Museum, temp. Henry VIII." *Popular Music of the Olden Time*, etc., vol. i. p. 210, sec. ed.: *Tune a deploring dump*, THE TWO GENTLEMEN OF VERONA, iii. 2. 85; *play me some merry dump*, ROMEO AND JULIET, iv. 5. 104; *.dumps so*

*dull and heavy*, MUCH ADO ABOUT NOTHING, ii. 3. 66;  
*Distress likes dumps*, THE RAPE OF LUCRECE, 1127.

**dumps**, (generally in the plural when signifying) low spirits, melancholy: *in your dumps*, THE TAMING OF THE SHREW, ii. 1. 276; *to step out of these dreary dumps*, TITUS ANDRONICUS, i. 1. 391; *doleful dumps the mind oppress*, ROMEO AND JULIET, iv. 5. 124. ("Morne. *Sad, heavie . . . in a melancholie mood, all in dumps.*" Cotgrave's *Fr. and Engl. Dict.*)

**dun** 's the mouse, the constable's own word, ROMEO AND JULIET, i. 4. 40. Of this proverbial saying, which is far from uncommon in our early writers, no satisfactory explanation has yet been given: it would seem, as Nares observes, to have been "frequently employed with no other intent than that of quibbling on the word *done*." *Gloss.* Ray, among his "Proverbial Similies," has "As dun as a mouse." *Proverbs*, p. 221, ed. 1768.

**dun**, we 'll draw thee from the mire — *If thou art*, ROMEO AND JULIET, i. 4. 41. An allusion to a Christmas sport, called *Dun is in the mire!* which Gifford describes as follows: "A log of wood is brought into the midst of the room: this is *Dun* (the cart-horse), and a cry is raised that he is *stuck in the mire*. Two of the company advance, either with or without ropes, to draw him out. After repeated attempts, they find themselves unable to do it, and call for more assistance. The game continues till all the company take part in it, when *Dun* is extricated of course; and the merriment arises from the awkward and affected efforts of the rustics to lift the log, and from sundry arch contrivances to let the ends of it fall on one another's toes." Note on *Jonson's Works*, vol. vii. p. 283.

**dup**, to do up, to open: *dupp'd the chamber-door*, HAMLET, iv. 5. 51. (In Harman's *Caueat or Warening for Common Cursetors*, etc., 1573, among the cant terms is "*To dup*

*ye gyger*," which is explained "to open the dore." p. 66, reprint 1814.)

**durance** — *Suits of*, THE COMEDY OF ERRORS, iv. 3. 24; *And is not a buff jerkin a most sweet robe of durance?* 1 HENRY IV., i. 2. 42. Malone observes that on a comparison of the second of these passages with the passage, —

"A devil in an everlasting garment hath him;  
 . . . . . a fellow all in buff,"

*The Comedy of Errors*, iv. 2. 33-36,

"it should seem that the sergeant's buff jerkin was called a robe of durance with allusion to his occupation of arresting men and putting them in *durance* or prison; and that *durance* being a kind of stuff sometimes called *everlasting*, the buff jerkin was hence called an 'everlasting garment.'" According to Nares, "It appears that the leathern dresses worn by some of the lower orders of people [by sergeants and catchpoles among others] were first called *of durance* or *everlasting* from their great durability. . . . Hence a stuff of the colour of buff, made in imitation of it, and very strong, was called *durance*." *Gloss. in Durance*. The sort of stuff known by the name of *durance* continued long in use. On the second passage in this article Mr. Staunton remarks that a "*robe of durance* was a cant term, implying imprisonment; and the Prince, after dilating on purse-stealing, humourously calls attention to its probable consequences by his query about the *buff jerkin*. See Middleton's 'Blurt, Master Constable,' act iii. sc. 2:

'Tell my lady that I go in a *suit of durance*.'

**dusty death**, MACBETH, v. 5. 23. When, in my *Few Notes*, etc., 1853, p. 133, I observed that this very striking expression — which Shakespeare's commentators evidently supposed was found for the first time in *Macbeth* — occurs in a poem published more than a dozen years before the appearance of that tragedy,



“Time and thy graue did first salute thy nature,  
Euen in her infancie and cradle-rightes,  
Inuiting it to *dustie deaths* defeature,” etc.

*A Fig for Fortune*, 1596, by Anthony Copley, p. 57 [49],

I was not aware that Mr. Collier had already made the same quotation in the first edition of his *Shakespeare*.

## E

**each** — *Ten masts at*, KING LEAR, iv. 6. 53. That is, joined each to the other.

**eager**, sour, sharp, keen : *eager words* (“words of asperity,” JOHNSON), 3 HENRY VI., ii. 6. 68 ; *an eager air*, HAMLET, i. 4. 2 ; *eager droppings*, HAMLET, i. 5. 69 ; *eager compounds*, SONNETS, cxviii. 2.

**eaning time**, time of bringing forth young (particularly applied to ewes), THE MERCHANT OF VENICE, i. 3. 82 ; PERICLES, iii. 4. 6.

**eanlings**, young lambs just dropped, THE MERCHANT OF VENICE, i. 3. 74.

**ear**, to plough, to till : *ear the land*, RICHARD II., iii. 2. 212 ; *ear and wound With keels*, ANTONY AND CLEOPATRA, i. 4. 49 ; *eare so barren a land*, VENUS AND ADONIS, Dedication, 10 ; *ears my land*, ALL 'S WELL THAT ENDS WELL, i. 3. 43.

**earing**, a ploughing, ANTONY AND CLEOPATRA, i. 2. 108.

**ears** — *You may prove it by my long*, THE COMEDY OF ERRORS, iv. 4. 29. “He means, that his master had lengthened his ears by frequently pulling them” (STEEVENS).

**earth and water wrought** — *So much of*, “Being so thoroughly compounded of these two ponderous elements” (STEEVENS), SONNETS, xlv. 11.

**earth** — *The hopeful lady of my*, ROMEO AND JULIET, i. 2. 15. Perhaps "of my estate;" but the passage is probably corrupt.

**easy**, slight, inconsiderable: *these faults are easy, quickly answer'd*, 2 HENRY VI., iii. 1. 133; *the easy groans of old women*, CORIOLANUS, v. 2. 41.

**easy?** — *Was this*, 2 HENRY IV., v. 2. 71. "That is, was this not grievous?" (JOHNSON). "May mean — was this a slight offence?" (STEEVENS.)

**eche**, to eke out, to lengthen out, PERICLES, iii. *Gower*, 13.

**ecstasy**, alienation of mind, THE TEMPEST, iii. 3. 108; THE COMEDY OF ERRORS, iv. 4. 48; MUCH ADO ABOUT NOTHING, ii. 3. 138; TITUS ANDRONICUS, iv. 1. 126; MACBETH, iii. 2. 22; iv. 3. 170; HAMLET, iii. 1. 160; iii. 4. 74, 138, 139; OTHELLO, iv. 1. 79; VENUS AND ADONIS, 895; A LOVER'S COMPLAINT, 69; *ecstasies*, TITUS ANDRONICUS, iv. 4. 21. ("Ecstasy. . . In the usage of Shakespeare and some others, it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause: and this certainly suits with the etymology, *ἐκστασις*." Nares's *Gloss*.)

**Edward shovel-boards**, the broad shillings of Edward VI., used for playing at the game of shovel-board, THE MERRY WIVES OF WINDSOR, i. 1. 139; and see *shove-groat shilling*. "At *shuffle-board* the shilling is placed on the extreme edge of the table, and propelled towards the mark by a smart stroke with the palm of the hand." Gifford's note on *Jonson's Works*, vol. i. p. 86.

**eels** — *Thunder shall not so awake the beds of*, PERICLES, iv. 2. 144. "Thunder is not supposed to have an effect on fish in general, but on eels only, which are roused by it from the mud, and are therefore more easily taken. So, in Marston's *Satires* :

'They are nought but eeles, that never will appeare  
Till that tempestuous winds or thunder teare  
Their slimy beds.' L. ii. Sat. vii. p. 204 [ed. 1764]."

(WHALLEY).

**effects**, intended deeds: *convert My stern effects*, HAMLET, iii. 4. 129.

**effuse**, an effusion, 3 HENRY VI., ii. 6. 28.

**effest**, quickest, readiest, MUCH ADO ABOUT NOTHING, iv. 2. 32.

**egal**, equal, TITUS ANDRONICUS, iv. 4. 4; (equal, *Cambridge*), THE MERCHANT OF VENICE, iii. 4. 13.

**egally**, equally, RICHARD III., iii. 7. 213.

**eggs and butter**, The usual breakfast, more particularly during Lent, 1 HENRY IV., ii. 1. 58.

**eggs for money?** — *Will you take*, THE WINTER'S TALE, i. 2. 161. This proverbial expression seems to be rightly explained "Will you suffer yourself to be bullied or imposed upon?"

**eglantine**, the sweet briar, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 252; CYMBELINE, iv. 2. 224.

**egma**, Costard's blunder for *enigma*, LOVE'S LABOUR'S LOST, iii. 1. 67.

**Egypt** — *The first-born of*, "A proverbial expression for high-born persons" (JOHNSON), AS YOU LIKE IT, ii. 5. 57.

**Egyptian thief at point of death** — *Like to the*, TWELFTH NIGHT, v. 1. 112. "In this simile a particular story is presupposed; which ought to be known to show the justness and propriety of the comparison. It is taken from Heliodorus's *Æthiopics*, to which our author was indebted for the allusion. This *Egyptian thief* was Thyamis, who was a native of Memphis, and at the head of a band of robbers. Theagenes and Chariclea falling into their hands, Thyamis fell desperately in love with the lady, and would have married her. Soon after, a stronger body of

robbers coming down upon Thyamis's party, he was in such fears for his mistress that he had her shut into a cave with his treasure. It was customary with those barbarians, when they despaired of their own safety, first to make away with those whom they held dear, and desired for companions in the next life. Thyamis, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answered towards the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be Chariclea) with his right hand plunged his sword into her breast" (THEOBALD). "There was a translation of Heliodorus by Thomas Underdowne, of which the second edition appeared in 1587" (MALONE).

**eight and six** — *Written in*, Written in lines alternately of eight and six syllables (in fourteen-syllable measure), A MIDSUMMER-NIGHT'S DREAM, iii. 1. 22.

**eisel**, vinegar, HAMLET, v. 1. 270; SONNETS, cxi. 10, — on which passage Malone observes that "vinegar was esteemed very efficacious in preventing the communication of the plague and other contagious distempers."

**eke**, also, THE MERRY WIVES OF WINDSOR, i. 3. 92; ii. 3. 67; A MIDSUMMER-NIGHT'S DREAM, iii. 1. 85.

**eld**, old age, THE MERRY WIVES OF WINDSOR, iv. 4. 35; MEASURE FOR MEASURE, iii. 1. 36; TROILUS AND CRESSIDA, ii. 2. 104.

**elder**, grief, *untwine His perishing root with the increasing vine!* — *Let the stinking*, "Let grief, the elder, cease to entwine its root with patience, the vine" (Nares's Gloss. sub "Elder"), CYMBELINE, iv. 2. 60.

**element**, initiation, rudimentary knowledge: *no element In such a business*, HENRY VIII., i. 1. 48.

**element**, the heaven, the sky : *The element itself*, TWELFTH NIGHT, i. 1. 26 ; *I might say 'element,'* TWELFTH NIGHT, iii. 1. 56 ; *the cinders of the element*, 2 HENRY IV., iv. 3. 51 ; *the complexion of the element*, JULIUS CÆSAR, i. 3. 128.

**elements ?** — *Does not our life consist of the four*, TWELFTH NIGHT, ii. 3. 9 ; *the elements So mix'd in him*, JULIUS CÆSAR, v. 5. 73 ; *my other elements I give to baser life*, ANTONY AND CLEOPATRA, v. 2. 287. "Man was supposed to be composed of the four elements, the due proportion and commixture of which, in his composition, was what produced in him every kind of perfection, mental and bodily." Nares's *Gloss. sub* "Elements."

**elements be kind to thee** — *The*, ANTONY AND CLEOPATRA, iii. 2. 40. "Seems to mean, 'May the different elements of the body, or principles of life, maintain such proportion and harmony as may keep you cheerful'" (JOHNSON). "The elements be *kind to thee*' (that is, the elements of air and water). Surely this expression means no more than 'I wish you a good voyage.' Octavia was going to sail with Antony from Rome to Athens" (HOLT WHITE).

**elephants** [*betray'd*] *with holes*, JULIUS CÆSAR, ii. 1. 205. "Elephants were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them was exposed. See Pliny's *Natural History*, B. viii." (STEEVENS).

**elf**, to entangle, to mat together, as if the work of elves or fairies (see the next article) : *elf all my hair in knots*, KING LEAR, ii. 3. 10.

**elf-locks in foul sluttish hairs** — *Bakes the*, ROMEO AND JULIET, i. 4. 90. Locks so clotted together were supposed to be the operation of fairies ; a superstition which, as Warburton suggests, may have had its rise from the disease called *Plica Polonica*.

**elves of hills, brooks, standing lakes, and groves** — *Ye*, THE

TEMPEST, v. 1. 33. In this speech Shakespeare had an eye to that of Medea in Golding's translation of Ovid's *Metamorphoses*, Book vii. :

"Ye ayres and windes, ye *elues of hills*, of brookes, of woods alone,  
Of *standing lakes*, and of the night, approache ye everychone.  
*Through helpe of whom* (the crooked bankes much wondring at  
the thing)

I haue compelled streames to run cleane backward to their  
spring:

By charmes I make the calme seas rough, and make the rough  
seas playne,

And couer all the skie with clouds, and *chase* them thence againe:

*By charmes I raise and lay the windes*, and burst the vipers iaw,

And from the bowels of the earth both stones and trees do draw.

Whole woods and forrests I remooue, *I make the mountaines  
shake*,

And euen the earth itselfe to grone and fearefully to quake.

*I call vp dead men from their graues*, and thee, O lightsome  
moone,

I darken oft, through [though] beaten brasse abate thy perill  
soone.

Our sorcerie *dimmes* the morning faire, and *darkes the sun at  
noone*.

The flaming breath of fierie bulles ye quenched for my sake,

And caused their vnwiely neckes the bended yoke to take.

Among the earth-bred brothers you *a mortall warre did set*,

And brought asleepe the dragon fell, whose eyes were neuer  
shet."

Fol. 81, ed. 1603.

To the preceding quotation in the *Var.* Shakespeare Boswell appends the remark, "It would be an injustice to our great poet, if the reader were not to take notice that Ovid has not supplied him with anything resembling the exquisite fairy imagery with which he has enriched this speech."

elvish-mark'd, marked by the elves or fairies, RICHARD III.,  
i. 3. 228.

emballing, the carrying the ball at a coronation, HENRY VIII.,  
ii. 3. 47.

embarquements, embargoes, impediments ("Embarquement.

. . . *an imbarguing.*" Cotgrave's *Fr. and Engl. Dict.*, CORIOLANUS, i. 10. 22.

**embassade**, an embassy, 3 HENRY VI., iv. 3. 32.

**embossed**, a hunting term, properly applied to a deer when foaming at the mouth from fatigue: *the poor cur is emboss'd*, THE TAMING OF THE SHREW, Induction, 1. 15; *the boar of Thessaly Was never so emboss'd* (foaming from rage), ANTONY AND CLEOPATRA, iv. 13. 3; *we have almost embossed him* (made him foam at the mouth, hunted him to his fall), ALL 'S WELL THAT ENDS WELL, iii. 6. 90.

**embossed**, swollen, protuberant: *embossed sores*, AS YOU LIKE IT, ii. 7. 67; *embossed rascal*, 1 HENRY IV., iii. 3. 157; *embossed froth*, TIMON OF ATHENS, v. 1. 215; *embossed carbuncle*, KING LEAR, ii. 4. 223.

**embowel**, to draw out the bowels, to eviscerate: *if thou embowel [= embalm] me to-day*, 1 HENRY IV., v. 4. 111; *the schools, embowell'd of their doctrine* ("exhausted of their skill," STEEVENS), ALL 'S WELL THAT ENDS WELL, i. 3. 232; *Embowell'd [= Embalmed] will I see thee by and by*, 1 HENRY IV., v. 4. 109; *In your embowell'd bosoms*, RICHARD III., v. 2. 10.

**embrasures**, embraces, TROILUS AND CRESSIDA, iv. 4. 36.

**embrewed**, drenched in blood, TITUS ANDRONICUS, ii. 3. 222.

**Emmanuel**, 2 HENRY VI., iv. 2. 94. Formerly prefixed (from feelings of piety, it would seem) to letters and deeds. "We can refer to one Ms. alone in the British Museum (Add. Mss. 19,400) which contains no less than fourteen private epistles headed '*Emanewell*' or '*Jesus Immanuel*'" (STAUNTON).

**emmew** — *Follies doth*, Doth mew up follies (a term in falconry: see *mew*) = "Forces follies to lie in cover, without daring to show themselves" (JOHNSON), MEASURE FOR MEASURE, iii. 1. 92.



**empale**, to encircle (the same as *impale*), *TROILUS AND CRESSIDA*, v. 7. 5.

**emperial**, the Clown's blunder for *emperor*, *TITUS ANDRONICUS*, iv. 3. 93.

**emperor's coming in behalf of France** — *The*, *HENRY V.*, v. Prologue, 38. "The emperor Sigismond, who was married to Henry's second cousin" (MALONE).

**emperry**, sovereign command, dominion: *large and ample empery*, *HENRY V.*, i. 2. 226; *your empery, your own*, *RICHARD III.*, iii. 7. 136; *rule and empery*, *TITUS ANDRONICUS*, i. 1. 19; *the Roman empery*, *TITUS ANDRONICUS*, i. 1. 22; *ask the empery*, *TITUS ANDRONICUS*, i. 1. 201.

**emperry**, a kingdom: *fasten'd to an empery*, *CYMBELINE*, i. 6. 119.

**empiriccutic**, empirical, quackish, *CORIOLANUS*, ii. 1. 110.

**emulation**, malicious rivalry or contention: *worthless emulation*, 1 *HENRY VI.*, iv. 4. 21; *emulation now, who shall be nearest*, *RICHARD III.*, ii. 3. 25; *pale and bloodless emulation*, *TROILUS AND CRESSIDA*, i. 3. 134; *Whilst emulation in the army crept*, *TROILUS AND CRESSIDA*, ii. 2. 212; *A gory emulation*, *TROILUS AND CRESSIDA*, iv. 5. 123; *Out of the teeth of emulation*, *JULIUS CÆSAR*, ii. 3. 11; *Such factious emulations*, 1 *HENRY VI.*, iv. 1. 113.

**emulous**, maliciously rival or contending: *emulous factions*, *TROILUS AND CRESSIDA*, ii. 3. 69; *He is not emulous*, *TROILUS AND CRESSIDA*, ii. 3. 225; *Made emulous missions 'mongst the gods themselves, And drave great Mars to faction* ("Mission means the descent of deities to combat on either side; an idea which Shakespeare very probably adopted from Chapman's translation of Homer. In the Fifth Book Diomed wounds Mars, who on his return to heaven is rated by Jupiter for having interfered in the battle. This disobedience is the *faction* which, I suppose,

Ulysses would describe." STEEVENS), *TROILUS AND CRESSIDA*, iii. 3. 189.

**enactures**, actions, effects, *HAMLET*, iii. 2. 192.

**encave**, to hide, as in a cave, *OTHELLO*, iv. 1. 81.

**enchantingly beloved**, beloved to a degree that looks like the consequence of enchantment, *AS YOU LIKE IT*, i. 1. 149.

**encounter so uncurrent I Have strain'd, to appear thus — With what**, *THE WINTER'S TALE*, iii. 2. 47. This would seem to mean "With what unwarrantable familiarity of intercourse I have so far exceeded bounds, or gone astray, that I should be forced to appear thus in a public court as a criminal."

**encounters mounted are**, *LOVE'S LABOUR'S LOST*, v. 2. 82. As in several cases in Shakespeare, the abstract is put for the concrete, "*encounters*," for "encounterers."

**end — And there an**, And there 's the end of the matter, *TWO GENTLEMEN OF VERONA*, ii. 1. 150; *MACBETH*, iii. 4. 80.

**end all his — Which he did**, *CORIOLANUS*, v. 6. 37. That is, "made in the end," or finally; perhaps a technical term of harvesting.

**endear'd to it than now — When you were more**, 2 *HENRY IV.*, ii. 3. 11. Here *endear'd* is equivalent to "engag'd, bound." (The word is used much in the same sense by Day :

"You did *indeare* him to society  
Of carelesse wantons," etc.

*Law-Trickes*, etc., 1608, sig. H 2.)

**enemy**, the Devil : *O cunning enemy, that, to catch a saint*, etc., *MEASURE FOR MEASURE*, ii. 2. 180.

**enfeoff'd**, granted out as a feoff or estate, gave up, 1 *HENRY IV.*, iii. 2. 69.

**enforce**, to press, to urge strongly : *enforce them against him*, *MEASURE FOR MEASURE*, v. 1. 265; *enforce his pride*,

CORIOLANUS, ii. 3. 216; *Enforce the present execution*, CORIOLANUS, iii. 3. 21; *nor his offences enforced*, JULIUS CÆSAR, iii. 2. 39.

**enforce with**, to press with a charge: *Enforce him with his envy to the people*, CORIOLANUS, iii. 3. 3.

**engaged in Wales** — *To be*, 1 HENRY IV., iv. 3. 95; *Westmoreland, that was engaged, did bear it*, 1 HENRY IV., v. 2. 44. "Engaged" in these two passages means, "delivered (or detained) as a gage, pledge, hostage."

**engine**, an instrument of torture, the rack: *like an engine, wrench'd my frame of nature*, KING LEAR, i. 4. 268.

**engine**, a military implement, an engine of war: *Sword, pike, knife, gun, or need of any engine*, THE TEMPEST, ii. 1. 155; *he moves like an engine*, CORIOLANUS, v. 4. 19; *his eye is like an engine bent*, THE TWO NOBLE KINSMEN, v. 3. 42.

**engineer**, an engineer, TROILUS AND CRESSIDA, ii. 3. 7; HAMLET, iii. 4. 206.

**engines for my life** — *Devise*, OTHELLO, iv. 2. 216. "Seems to mean, contrive racks, tortures, etc." (RITSON). Does it not rather signify "Contrive artful means to destroy my life"? ("An engine [device], *Artificium, Ingenium*." Coles's *Lat. and Engl. Dict.*)

**engines with advice** — *And she shall file our*, TITUS ANDRONICUS, ii. 1. 123. "That is, remove all impediments from our designs by advice. The allusion is to the operation of the file, which, by conferring smoothness, facilitates the motion of the wheels which compose an engine or piece of machinery" (STEEVENS). "Here *file our engines* is equivalent to 'sharpen our wits'" (BOLTON CORNEY). The latter explanation is, I believe, the true one, — *engine* being formerly common enough in the sense of "genius, wit, contrivance" ("Very homely poets, such also as made most of their workes by translation out of the Latine and French tounge, and few or none of their owne *engine*,

as may easily be known to them that list to looke vpon the poemes of both languages." Puttenham's *Arte of English Poesie*, 1589, p. 68).

**engross**, to make gross, to fatten: *engross his idle body*, RICHARD III., iii. 7. 76.

**engross**, to gather together, to heap up, to amass: *Percy is but my factor . . . To engross up glorious deeds on my behalf*, 1 HENRY IV., iii. 2. 148; *they have engrossed and piled up The canker'd heaps*, etc., 2 HENRY IV., iv. 5. 71.

**engrossments**, accumulations, 2 HENRY IV., iv. 5. 80.

**enkindle**, to incite, to stimulate: *enkindle you unto the crown*, MACBETH, i. 3. 121.

**ensconce**, or insconce, to protect or cover as with a sconce or fort: *ensconce your rags . . . under the shelter of your honour*, THE MERRY WIVES OF WINDSOR, ii. 2. 22; *I must get a sconce for my head, and insconce* (ensconce, Dyce), *it too*, THE COMEDY OF ERRORS, ii. 2. 37; *Against that time do I ensconce me here*, SONNETS, xlix. 9; *ensconcing ourselves into* (= in) *seeming knowledge*, ALL 'S WELL THAT ENDS WELL, ii. 3. 4.

**ensconce**, to hide: *I will ensconce me behind the arras*, THE MERRY WIVES OF WINDSOR, iii. 3. 77; *And therein so ensconced his secret evil*, THE RAPE OF LUCRECE, 1515.

**enseamed**, greasy, filthy, HAMLET, iii. 4. 92. See *seam*.

**ensear**, or *ensere*, to dry up, to make sterile (according to Johnson, in his *Dict.*, "to cauterise, to stanch or stop with fire"), TIMON OF ATHENS, iv. 3. 186.

**enshield**, enshielded, MEASURE FOR MEASURE, ii.<sup>c</sup> 4. 80. Verbs ending in *d* or *t* (particularly the latter) sometimes omit the *ed* of the participle.

**ensign** *here of mine was turning back* — *This*, JULIUS CÆSAR, v. 3. 3. "Here the term *ensign* may almost be said to be used with the double meaning of both the standard and the standard-bearer" (CRAIK). Compare *ancient*.

**entame**, to tame, to subjugate, *AS YOU LIKE IT*, iii. 5. 48.

**entertain**, entertainment : *your entertain shall be*, *PERICLES*, i. 1. 119 ; *to make his entertain* (entrance, *Cambridge*) *more sweet*, *PERICLES*, ii. 3. 65.

**entertain**, to receive into service : *entertain him To be my fellow-servant*, *THE TWO GENTLEMEN OF VERONA*, ii. 4. 100 ; *entertain him for your servant*, *THE TWO GENTLEMEN OF VERONA*, ii. 4. 106 ; *for this I entertain thee*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 66 ; *I will entertain Bardolph*, *THE MERRY WIVES OF WINDSOR*, i. 3. 10 ; *As many devils entertain* ("Do you retain in your service-as many devils as she has angels," *MALONE*), *THE MERRY WIVES OF WINDSOR*, i. 3. 51 ; *I will entertain them*, *JULIUS CÆSAR*, v. 5. 60 ; *So please you entertain me*, *CYMBELINE*, iv. 2. 397 ; *I have entertained thee*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 59.

**entertainment**, the state of being in military pay : *i' the adversary's entertainment*, *ALL 'S WELL THAT ENDS WELL*, iv. 1. 15 ; *already in the entertainment*, *CORIOLANUS*, iv. 3. 41 ; *strain his entertainment* ("press hard his re-admission to his pay and office," *JOHNSON*), *OTHELLO*, iii. 3. 254.

**entitled in thy parts do crowned sit**, *SONNETS*, xxxvii. 7.  
*"Entitled means, I think, ennobled"* (*MALONE*). Perhaps.

**entrails were hairs**—*He bounds from the earth, as if his*, *HENRY V.*, iii. 7. 13. "Alluding to the bounding of tennis-balls, which were stuffed with hairs, as appears from *Much Ado About Nothing*, 'And the old ornament of his cheek hath already stuffed tennis-balls'" (*WARBURTON*).

**entrance of this soil, etc.**—*The thirsty*, 1 *HENRY IV.*, i. 1. 5. "The *thirsty entrance of the soil* is nothing more or less than the face of the earth parched and cracked as it always appears in a dry summer ; and Mr. Steevens came nearer the mark than he was aware of when he mentioned the *porous surface* of the ground. As to its being personi-

fied, it is certainly no such unusual practice with Shakespeare. Every one talks familiarly of *Mother Earth*; and they who live upon her face may without much impropriety be called her children. Our author only confines the image to his own country. The allusion is to the Barons' Wars" (RITSON).

**entreat**, to treat: *Entreat her not the worse*, 2 HENRY VI., ii. 4. 81; *Entreat her fair*, TROILUS AND CRESSIDA, iv. 4. 112; *fairly let her be entreated*, RICHARD II., iii. 1. 37.

**entreat**, to entertain: *severally entreat him*, TROILUS AND CRESSIDA, iv. 5. 274.

**entreatments**, entertainments, parleyings, conversation, "opportunities of entreating or parley" (CALDECOTT), HAMLET, i. 3. 122.

**entreats**, entreaties: *Yield at entreats*, TITUS ANDRONICUS, i. 1. 449; *at my lovely Tamora's entreats*, TITUS ANDRONICUS, i. 1. 483.

**envied against the people**, CORIOLANUS, iii. 3. 96. That is, says Steevens, "behaved with signs of hatred to the people."

**envious**, malicious: *envious carping tongue*, 1 HENRY VI., iv. 1. 90; *envious looks*, 2 HENRY VI., ii. 4. 12; *the envious people*, 2 HENRY VI., ii. 4. 35; *The envious load that lies upon his heart*, 2 HENRY VI., iii. 1. 157; *The envious slanders of her false accusers*, RICHARD III., i. 3. 26; *a deep envious one*, HENRY VIII., ii. 1. 45; *An envious thrust*, ROMEO AND JULIET, iii. 1. 165; *Can heaven be so envious?* ROMEO AND JULIET, iii. 2. 40; *necessary and not envious*, JULIUS CÆSAR, ii. 1. 178; *what envious flint*, THE TWO NOBLE KINSMEN, v. 4. 61.

**enviously**, maliciously, pettishly, HAMLET, iv. 5. 6.

**envy**, malice, hatred, ill-will: *Out of his envy's reach*, THE MERCHANT OF VENICE, iv. 1. 10; *thy sharp envy*, THE MERCHANT OF VENICE, iv. 1. 126; *Either envy, therefore*,

or misprision, 1 HENRY IV., i. 3. 27; *envy breeds unkind division*, 1 HENRY VI., iv. 1. 193; *Exempt from envy*, 3 HENRY VI., iii. 3. 127; *no black envy*, HENRY VIII., ii. 1. 85; *what envy reach you*, HENRY VIII., ii. 2. 86; *Envy and base opinion*, HENRY VIII., iii. 1. 36; *You turn the good we offer into envy*, HENRY VIII., iii. 1. 113; *what envy can say worst*, TROILUS AND CRESSIDA, iii. 2. 93; *his envy to the people*, CORIOLANUS, iii. 3. 3; *The cruelty and envy of the people*, CORIOLANUS, iv. 5. 74; and *envy afterwards*, JULIUS CÆSAR, ii. 1. 164; *Addition of his envy*, ANTONY AND CLEOPATRA, v. 2. 163; *Cleon's wife, with envy rare*, PERICLES, iv. Gower, 37; *There is but envy in that light*, THE TWO NOBLE KINSMEN, v. 3. 21.

**envy**, to bear malice, hatred, or ill-will to: *Not Afric owns a serpent I abhor More than thy fame I envy* (thy fame and envy, Cambridge), CORIOLANUS, i. 8. 4; *Rather than envy* ("import ill-will to," MALONE) *you*, CORIOLANUS, iii. 3. 57.

**enwheel**, to encompass, to encircle, OTHELLO, ii. 1. 87.

**Ephesian**, a cant term, which seems to have been equivalent to "tooper, jolly companion:" *thine Ephesian*, THE MERRY WIVES OF WINDSOR, iv. 5. 15; *Ephesians, my lord, of the old church* (of the old sort), 2 HENRY IV., ii. 2. 143.

**epileptic visage**, KING LEAR, ii. 2. 76. Johnson's explanation is, "the frighted countenance of a man ready to fall in a fit;" but the context shows that it means "visage distorted by grinning."

**equal**, to match with: *If this foul deed were by to equal it*, 3 HENRY VI., v. 5. 55.

**equal**, just, impartial: *The gods have been most equal*, THE TWO NOBLE KINSMEN, v. 4. 115.

**equivocator** . . . *who committed treason enough for God's sake* — *An*, MACBETH, ii. 3. 8. "Meaning a Jesuit; an order so troublesome to the state in Queen Elizabeth's and King



James the First's time. The inventors of the execrable doctrine of equivocation" (WARBURTON). "This allusion to the times is certainly unlike Shakespeare. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy" (WALKER).

**Ercles**, Hercules, A MIDSUMMER-NIGHT'S DREAM, i. 2. 23, 34.

**eringoes**, THE MERRY WIVES OF WINDSOR, v. 5. 19. Formerly supposed to be strong provocatives.

**erring**, wandering: *erring pilgrimage*, AS YOU LIKE IT, iii. 2. 120; *erring spirit*, HAMLET, i. 1. 154; *erring barbarian*, OTHELLO, i. 3. 353.

**erst**, formerly, AS YOU LIKE IT, iii. 5. 94; HENRY V., v. 2. 48; 2 HENRY VI., ii. 4. 13; TITUS ANDRONICUS, iv. 1. 64; v. 3. 80; PERICLES, i. 1. 49.

**escape**, an act of lewdness: *Rome will despise her for this foul escape*, TITUS ANDRONICUS, iv. 2. 113. Compare second *scape*.

**escapen**, escape, PERICLES, ii. Gower, 36.

**escoted**, paid ("Escot. *A shot*. . . Escotter. *Every one to pay his shot*," etc. Cotgrave's *Fr. and Engl. Dict.*), HAMLET, ii. 2. 342.

**esperance**, hope, 1 HENRY IV., ii. 3. 68; v. 2. 97; TROILUS AND CRESSIDA, v. 2. 119; KING LEAR, iv. 1. 4. In the first and second of the passages above referred to, *esperance* (as French) is the motto of the Percy family (So, in the concluding stanza of the Legend of Henry Percy Earl of Northumberland, Hotspur's father, in *A Mirrour for Magistrates*, etc., the Earl mentions "*esperance* my word" [that is, my motto], p. 307, ed. 1610).

**espials**, spies, 1 HENRY VI., iv. 3. 6; HAMLET, iii. 1. 32.

**estate** — 'Twas of some, HAMLET, v. 1. 215. Here, with the present reading, "*estate*" means "high rank" (not, as Johnson explains it, "person of high rank," though that

meaning would suit the reading of the folio, "'Twas some estate'').

**estate**, to settle as a possession, *THE TEMPEST*, iv. 1. 85; *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 98; *AS YOU LIKE IT*, v. 2. 11.

**esteem** *Was made much poorer by it—Our, ALL 's WELL THAT ENDS WELL*, v. 3. 1. "*Esteem* is here *reckoning* or *estimate*. Since the loss of Helen, with her *virtues* and *qualifications*, our *account* is *sunk*; what we have to *reckon* ourselves king of, is much *poorer* than before" (JOHNSON). "Meaning that his esteem was lessened in its value by Bertram's misconduct; since a person who was honoured with it could be so ill treated as Helena had been, and that with impunity" (MASON). "Johnson's explanation is the true one" (WALKER).

**estimable wonder**, *TWELFTH NIGHT*, ii. 1. 24. Has been explained as equivalent to "esteeming wonder."

**estimate** — *My dear wife's*, "Beyond the rate at which I value my dear wife" (JOHNSON), *CORIOLANUS*, iii. 3. 115.

**estimation**, supposition, conjecture: *I speak not this in estimation*, 1 *HENRY IV.*, i. 3. 272.

**estridge**, an ostrich, *ANTONY AND CLEOPATRA*, iii. 13. 197; *estridges*, 1 *HENRY IV.*, iv. 1. 98.

**eterne**, eternal, *MACBETH*, iii. 2. 38; *HAMLET*, ii. 2. 484.

**Euphrates**, *ANTONY AND CLEOPATRA*, i. 2. 98. Our early poets, with very few exceptions, make the penult of *Euphrates* short; e. g. in *The Warres of Cyrus, King of Persia*, etc., 1594:

"And brought me to the bankes of *Euphrates*,  
 . . . . . the ratling harmonie  
 Which *Euphrates* his gliding streams did keepe." Sig. E 3;

and in Fairfax's translation of Tasso's *Gerusalemme*:

"To *Euphrates* we come, that sacred flood." B. viii. st. 69.

"Whence *Euphrates*, whence Tygresse spring, they vew."

B. xiv. st. 38.

"And thence with *Euphrates*' ritch flood embrast."

B. xvii. st. 5.

**even** *Christian*, fellow Christian, HAMLET, v. 1. 28.

**even**, to equal, to make equal, to make even: *we'll even All that good time will give us* ("we'll make our work even with our time, we'll do what time will allow," JOHNSON), CYMBELINE, iii. 4. 180; *Till I am even'd with him*, OTHELLO, ii. 1. 293.

**even** *o'er the time he has lost* — *It is danger To make him*, KING LEAR, iv. 7. 80. "That is, to reconcile it to his apprehension" (WARBURTON). "I believe Dr. Warburton's explanation is just. . . . The speaker's meaning therefore I conceive to be—it is dangerous to render all that passed during the interval of his insanity *even* (that is, plain or level) to his understanding, while it continues in its present state of uncertainty" (STEEVENS).

**even** *your content* — *To, ALL 's WELL THAT ENDS WELL*, i. 3. 3. "To act up to your desires" (JOHNSON).

**even-pleach'd**, etc. — *Her hedges*, HENRY V., v. 2. 42. "The construction is, 'Her even-pleached hedges [hedges evenly intertwined, so woven together as to have an even surface] put forth disordered twigs, resembling persons in prison, whose faces are from neglect overgrown with hair'" (MALONE). See *pleached*.

**ever** — *Not*. See *not ever*, etc.

**ever** *among*, ever amidst, ever at intervals (an expression common in our earliest poetry), 2 HENRY IV., v. 3. 22.

**everlasting garment** — *An*, THE COMEDY OF ERRORS, iv. 2. 33. See *durance*, etc.

**evil** — *The*, MACBETH, iv. 3. 146. Perhaps it is unnecessary to notice that this means the scrofulous disease known by the name of the *King's Evil*, because the sovereigns of

England were supposed to possess the power of curing it "without other medicine, save only by handling and prayer" (as Laneham says, quoted here by Reed); and probably many readers will recollect that Dr. Johnson, when a child, was carried by his mother to London to be "touched" by Queen Anne.

**evil-eyed**, having a malignant look, malicious, CYMBELINE, i. 1. 72.

**evils there** — *Pitch our*, MEASURE FOR MEASURE, ii. 2. 172; *build their evils on the graves of great men*, HENRY VIII., ii. 1. 67. On the first of these passages Steevens observes, "*Evils*, in the present instance [as Dr. Grey has remarked], undoubtedly stands for *foricæ*;" and Henley, "The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See 2 *Kings*, x. 27."

**examined**, questioned, doubted: *that I have not heard examined*, ALL 'S WELL THAT ENDS WELL, iii. 5. 60.

**examples** *Of every minute's instance*, "Are, I believe, examples which every minute supplies, which every minute presses on our notice" (STEEVENS), 2 HENRY IV., iv. 1. 82.

**exasperate**, exasperated, MACBETH, iii. 6. 38.

**except**, *before excepted* — *Let her*, TWELFTH NIGHT, i. 3. 6. "This, says Dr. Farmer, should probably be '*as before excepted*,'—a ludicrous use of the *formal law-phrase*. But the ingenious critic might have spared his remark, the *formal law-phrase* being more usually as in the text" (RITSON).

**excrement**, hair, beard: *so plentiful an excrement*, THE COMEDY OF ERRORS, ii. 2. 77; *dally with my excrement*, LOVE'S LABOUR'S LOST, v. 1. 90; *valour's excrement*, THE MERCHANT OF VENICE, iii. 2. 87; *my pedlar's excrement*, THE WINTER'S TALE, iv. 4. 703; *Your bedded hairs, like life in excrements*, *Starts up* ("The hairs are excrementitious,

that is, without life or sensation ; yet those very hairs, as if they had life, start up, etc." POPE), HAMLET, iii. 4. 121. ("And albeit hayre were of it selfe the most abiect *excrement* that were, yet should Poppæas hayre be reputed honourable. I am not ignorant that hayre is noted by many as an *excrement*, a fleeting commodity. . . . An *excrement* it is, I deny not," etc. Chapman's *Justification of a strange action of Nero*, etc., 1629, sig. B 2.)

**executors**, executioners : *Delivering o'er to executors pale*, HENRY V., i. 2. 203.

**exempt**, "separated, parted" (JOHNSON), "taken away" (BOSWELL, *Add.* to Malone's *Shakespeare*) : *you are from me exempt*, THE COMEDY OF ERRORS, ii. 2. 170.

**exercise**, a religious lecture, a sermon : *I am in your debt for your last exercise*, RICHARD III., iii. 2. 112 ("The puritans," observes Nares, "had week-day sermons, which they made a great point of frequenting, and termed exercises." *Gloss.* But here the context, "*the next Sabbath*," seems to show that Hastings is not alluding to a *week-day sermon*).

**exhale**, to draw out : *Therefore exhale* (out with your sword), HENRY V., ii. 1. 60 (where *exhale* is most erroneously explained by Steevens "breathe your last, or die"); *exhale*, RICHARD III., i. 2. 165 ; *exhaled*, 1 HENRY IV., v. 1. 19 ; *exhales*, RICHARD III., i. 2. 58 ; ROMEO AND JULIET, iii. 5. 13 ; *Exhalest*, LOVE'S LABOUR'S LOST, iv. 3. 66.

**exhaust**, to draw forth : *Whose dimpled smiles from fools exhaust their mercy*, TIMON OF ATHENS, iv. 3. 119.

**exhibition**, an allowance, a pension : *Like exhibition thou shalt have*, THE TWO GENTLEMEN OF VERONA, i. 3. 69 ; *Confined to exhibition!* KING LEAR, i. 2. 25 ; *Due reference of place and exhibition*, OTHELLO, i. 3. 237 ; *any petty exhibition*, OTHELLO, iv. 3. 72 ; *hired with that self exhibition* (that very allowance or pension), CYMBELINE, i. 6. 121.

- exhibition to examine**, MUCH ADO ABOUT NOTHING, iv. 2. 5.  
 “Blunder for *examination to exhibit*. See *Much ADO About Nothing*, iii. 5. 45. ‘Take their *examination* yourself, and *bring it me*’” (STEEVENS).
- exigent**, an exigence: *Why do you cross me in this exigent?* JULIUS CÆSAR, v. 1. 19; *when the exigent should come*, ANTONY AND CLEOPATRA, iv. 14. 63.
- exigent**, an extremity, an end: *drawing to their exigent*, 1 HENRY VI., ii. 5. 9.
- exion**, the Hostess’s blunder for *action*, 2 HENRY IV., ii. 1. 28.
- exorciser**, a person who can raise spirits (not one who can lay them), CYMBELINE, iv. 2. 277.
- exorcisms**, conjurations for raising spirits (not for laying them), 2 HENRY VI., i. 4. 4.
- exorcist**, a person who can raise spirits (not one who can lay them), ALL’S WELL THAT ENDS WELL, v. 3. 298; JULIUS CÆSAR, ii. 1. 323.
- expect**, expectation, TROILUS AND CRESSIDA, i. 3. 70.
- expedience**, expectation, haste, dispatch; *with all due expedience*, RICHARD II., ii. 1. 287; *with all expedience*, HENRY V., iv. 3. 70; *The cause of our expedience*, ANTONY AND CLEOPATRA, i. 2. 172.
- expedience**, an expedition, an enterprise, an undertaking: *In forwarding this dear expedience*, 1 HENRY IV., i. 1. 33.
- expedient**, expeditious, immediate: *His marches are expedient*, KING JOHN, ii. 1. 60; *with much expedient march*, KING JOHN, ii. 1. 223; *Expedient manage*, RICHARD II., i. 4. 39; *with all expedient duty*, RICHARD III., i. 2. 216; *a quick expedient stop*, 2 HENRY VI., iii. 1. 288.
- expediently**, expeditiously, AS YOU LIKE IT, iii. 1. 18.
- expense**, spending, expenditure: *To have the expense and*

waste (waste and spoil, Cambridge) of his revenues, KING LEAR, ii. 1. 100.

**expiate**, RICHARD III., iii. 3. 23; SONNETS, xxii. 4. “‘*Expiate*’ is used for ‘expiated.’ . . . It seems to mean *fully completed and ended*” (MALONE).

**expire**, to bring to an end, to conclude: *expire the term Of a despised life*, ROMEO AND JULIET, i. 4. 109.

**expostulate**, to discuss: *The time now serves not to expostulate*, THE TWO GENTLEMEN OF VERONA, iii. 1. 251; *to expostulate* (“to show by discussion, to put the pros and cons, to answer demands upon the question,” CALDECOTT) *What majesty should be*, HAMLET, ii. 2. 86.

**expulsed**, expelled, 1 HENRY VI., iii. 3. 25.

**exsufflicate**, swollen, puffed out, OTHELLO, iii. 3. 186 (For my own part, I can see no reason to doubt that such was Shakespeare’s word, and such the meaning he intended it to convey).

**extend**, to extend the praise of a person: *I do extend him, sir, within himself* (short of his merit), CYMBELINE, i. 1. 25; *the approbation of those . . . are wonderfully to extend him*, CYMBELINE, i. 4. 19.

**extend**, to seize (a law-term): *Extended Asia from Euphrates*, ANTONY AND CLEOPATRA, i. 2. 98. See the next article.

**extent upon his house and lands** — *Make an*, Make a seizure upon, etc. (“‘To make an *extent* of lands’ is a legal phrase, from the words of a writ — *extendi facias* — whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, etc., in order that it may be certainly known how soon the debt will be paid,” MALONE), AS YOU LIKE IT, iii. 1. 17; *extent Against thy peace*, violent attack (as in serving an extent) on thy peace, TWELFTH NIGHT, iv. 1. 52.

**extern**, external, outward, OTHELLO, i. 1. 64.



**extirp**, to extirpate, to root out, MEASURE FOR MEASURE, iii. 2. 95; *extirped*, 1 HENRY VI., iii. 3. 24.

**extracting frenzy** — *A most*, TWELFTH NIGHT, v. 1. 273. Schmidt explains *extracting* as “drawing all other thoughts from my mind;” but the word may be a misprint for “exacting,” which the second folio substitutes.

**extraught**, extracted, derived, 3 HENRY VI., ii. 2. 142.

**extravagant**, straying beyond bounds, vagrant, roving about: *The extravagant and erring spirit*, HAMLET, i. 1. 154; *an extravagant and wheeling stranger*, OTHELLO, i. 1. 137.

**extremity**, the utmost of calamity: *And top extremity*, KING LEAR, v. 3. 207; *and smiling Extremity out of act*, PERICLES, v. 1. 138.

**eyases**, young hawks just taken from the nest (“*Niais: A nestling, a young bird taken out of a nest; hence a youngling, novice*,” etc. Cotgrave’s *Fr. and Engl. Dict.*), HAMLET, ii. 2. 335.

**eyas-musket**, a young male sparrow-hawk (Fr. *mouchet*), THE MERRY WIVES OF WINDSOR, iii. 3. 18. See the preceding article.

**eye of death** — *An*, “An eye menacing death” (JOHNSON and STEEVENS), “an eye expressing deadly fear” (MASON), 1 HENRY IV., i. 3. 143.

**eye of green** — *An*, A slight tint of green, THE TEMPEST, ii. 1. 52.

**eye**, presence: *We shall express our duty in his eye*, HAMLET, iv. 4. 6.

**eyes their carriage ride** — *Her levell’d*, A LOVER’S COMPLAINT, 22. “The allusion is to a piece of ordnance” (MALONE).

**eyne**, eyes, LOVE’S LABOUR’S LOST, v. 2. 206; A MIDSUMMER-NIGHT’S DREAM, i. 1. 242; ii. 2. 99; v. 1. 175; AS YOU LIKE IT, iv. 3. 50; THE TAMING OF THE SHREW, v. 1.

104; ANTONY AND CLEOPATRA, ii. 7. 112; PERICLES, iii. Gower, 5.

eyrie. See second *aery*.

F

face? — *With that*, LOVE'S LABOUR'S LOST, i. 2. 133. A cant bantering phrase, which, I understand, is hardly obsolete now-a-days. Fielding (as Steevens remarks) has put it into the mouth of Beau Didapper. See *Joseph Andrews*, B. iv. ch. 9.

face, "to carry a false appearance, to play the hypocrite" (JOHNSON): *That Suffolk doth not flatter, face, or feign*, 1 HENRY VI., v. 3. 142.

face, to oppose with impudence, to bully: *Face not me*, THE TAMING OF THE SHREW, iv. 3. 124.

face, to turn up with facings: *face the garment of rebellion*, 1 HENRY IV., v. 1. 74; *Thou hast faced many things*, THE TAMING OF THE SHREW, iv. 3. 122.

face, to patch, to "mend with a different colour" (STEEVENS): *an old faced ancient*, 1 HENRY IV., iv. 2. 30.

face-royal — *He may keep it still at a*, 2 HENRY IV., i. 2. 23. "That is, a face exempt from the touch of vulgar hands" (JOHNSON). "Perhaps this quibbling allusion is to the English *real*, *rial*, or *royal*. The poet seems to mean that a barber can no more earn sixpence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other" (STEEVENS). "If nothing be taken out of a *royal*, it will remain a *royal* as it was. This appears to me to be Falstaff's conceit. A *royal* was a piece of coin of the value of ten shillings" (MASON). See *royal*.

faced *it with a card of ten*, THE TAMING OF THE SHREW, ii. 1. 397. "A common phrase, which we may suppose to have been derived from some game (possibly *primero*),

wherein the standing boldly upon a *ten* was often successful. *A card of ten* meant a tenth card, a ten. . . . I conceive the force of the phrase to have expressed, originally, the confidence or impudence of one who with a ten, as at brag, *faced* or *outfaced* one who had really a faced card against him. To *face* meant, as it still does, to bully, to attack by impudence of face." Nares's *Gloss*. (Compare Skelton's *Bouge of Courte* :

"And soo outface hym with a carde of ten."

*Works*, vol. i. p. 42, ed. Dyce.)

**facinerious** (facinorous, *Dyce*), wicked, ALL 'S WELL THAT ENDS WELL, ii. 3. 28. Parolles' blunder for "facinorous."

**fact**, a deed, a doing, — an evil doing : *his fact, till now . . . came not to an undoubtful proof*, MEASURE FOR MEASURE, iv. 2. 129 ; *Those of your fact*, THE WINTER'S TALE, iii. 2. 83 ; *a fouler fact*, 2 HENRY VI., i. 3. 171 ; *Damned fact*, MACBETH, iii. 6. 10 ; *Becoming well thy fact*, PERICLES, iv. 3. 12 ; *The powers to whom I pray abhor this fact*, THE RAPE OF LUCRECE, 349.

**factionary**, one of a faction, an adherent, CORIOLANUS, v. 2. 29.

**factionous for redress of all these griefs** — *Be*, JULIUS CÆSAR, i. 3. 118. "*Factionous* seems here to mean *active* [or *urgent*]" (JOHNSON).

**faculties inclusive were, etc.** — *Notes whose*. See *notes, whose faculties, etc.*

**fade**, etc. — *Nothing of him that doth*, THE TEMPEST, i. 2. 399. "The meaning is — Every thing about him, that is liable to alteration, is changed" (STEEVENS).

**fadge**, to suit, to fit, to agree, LOVE'S LABOUR'S LOST, v. 1. 127 ; TWELFTH NIGHT, ii. 2. 31.

**fadings**, THE WINTER'S TALE, iv. 4. 193. "This word [fading], which was the burden of a popular Irish song, gave name to a dance, frequently noticed by our old

dramatists. Both the song and the dance appear to have been of a licentious kind." Gifford's note on *Jonson's Works*, vol. vii. p. 240. "The *Fading* is the name of an Irish dance, but *With a fading* (or *fadding*) seems to be used as a nonsense-burden, like *Derry down*, *Hey nonny*, *nonny no*, etc." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 235, sec. ed.

**fail**, a failure : *the fail Of any point in 't*, *THE WINTER'S TALE*, ii. 3. 169 ; *sense withal Of its own fail*, *TIMON OF ATHENS*, v. 1. 146 ; *From thy great fail*, *CYMBELINE*, iii. 4. 62.

**fair**, fairness, beauty : *My decayed fair*, *THE COMEDY OF ERRORS*, ii. 1. 98 ; *heresy in fair*, *LOVE'S LABOUR'S LOST*, iv. 1. 22 ; *Demetrius loves your fair*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 182 ; *That fair, for which love groan'd for*, *ROMEO AND JULIET*, ii. Prologue, 3 ; *Having no fair to lose . . . to rob him of his fair*, *VENUS AND ADONIS*, 1083 ; *Neither in inward worth nor outward fair*, *SONNETS*, xvi. 11 ; *that fair thou owest*, *SONNETS*, xviii. 10 ; *these bastard signs of fair*, *SONNETS*, lxxviii. 3 ; *to your fair no painting set*, *SONNETS*, lxxxiii. 2.

**fair-betrothed**, "fairly contracted, honourably affianced" (*STEEVENS*), *PERICLES*, v. 3. 72.

**fairies' midwife** — *The*, *ROMEO AND JULIET*, i. 4. 54. "Does not mean the midwife to the fairies, but that she was the person *among* the fairies, whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*" (*STEEVENS*). "Shakespeare, by employing her [Mab] here, alludes at large to her midnight pranks performed on sleepers ; but denominates her from the most notorious one, of her personating the drowsy midwife, who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle" (*T. WARTON*).

**fairing**, making fair, *SONNETS*, cxxvii. 6.

fairy, an enchantress: *this great fairy*, ANTONY AND CLEOPATRA, iv. 8. 12.

faith'd, possessed of credibility, credited, KING LEAR, ii. 1. 70.

faitors, vagabonds, idle livers (as a general term of reproach) rascals ("Vagabond. *A vagabond, roamer, faitour*," etc. Cotgrave's *Fr. and Engl. Dict.*), 2 HENRY IV., ii. 4. 150.

falcon as the tercel, for all the ducks i' the river — *The*. See *tercel*, etc.

Falconbridge commands the narrow seas — *Stern*, 3 HENRY VI., i. 1. 239. "The person here meant was Thomas Nevil, bastard son to the Lord Faulconbridge; 'a man,' says Hall, 'of no less corage than audacitie, who, for his euell condicions was such an apte person, that a more meter could not be chosen to set all the worlde in a broyle, and to put the estate of the realme on an yl hazard.' He had been appointed by Warwick vice-admiral of the sea, and had in charge so to keep the passage between Dover and Calais, that none which either favoured King Henry or his friends should escape untaken or undrowned: such at least were his instructions with respect to the friends and favoursers of King Edward after the rupture between him and Warwick. On Warwick's death, he fell into poverty, and robbed, both by sea and land, as well friends as enemies. He once brought his ships up the Thames, and with a considerable body of the men of Kent and Essex, made a spirited assault on the city, with a view to plunder and pillage, which was not repelled but after a sharp conflict and the loss of many lives; and, had it happened at a more critical period, might have been attended with fatal consequences to Edward. After roving on the sea some little time longer, he ventured to land at Southampton, where he was taken and beheaded. See Hall and Holinshed" (RITSON).

fall, to let fall: *To fall it on Gonzalo*, THE TEMPEST, ii.

1. 287; *Than fall, and bruise to death*, MEASURE FOR MEASURE, ii. 1. 6; *as easy mayst thou fall A drop of water*, THE COMEDY OF ERRORS, ii. 2. 124; *her mantle she did fall*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 141; *Fall parti-colour'd lambs*, THE MERCHANT OF VENICE, i. 3. 83; *Here did she fall a tear*, RICHARD II., iii. 4. 104; *make him fall His crest*, TROILUS AND CRESSIDA, i. 3. 379; *They fall their crests*, JULIUS CÆSAR, iv. 2. 26; *Fall not a tear*, ANTONY AND CLEOPATRA, iii. 11. 69; *Her twinning cherries shall their sweetness fall*, THE TWO NOBLE KINSMEN, i. 1. 178; *falling A lip of much contempt*, THE WINTER'S TALE, i. 2. 372; *Falls not the axe*, AS YOU LIKE IT, iii. 5. 5; *Each drop she falls*, OTHELLO, iv. 1. 242; *For every tear he falls*, THE RAPE OF LUCRECE, 1551. (Yet Mr. Craik, in a note on *They fall their crests—Julius Cæsar*, iv. 2. 26—most unaccountably says "This use of *fall*, as an active [*sic*] verb, is not common in Shakespeare.")
- fall**, to fall away, to shrink: *A good leg will fall*, HENRY V., v. 2. 159.
- fall**—*At*, At an ebb, TIMON OF ATHENS, ii. 2. 205.
- fallow**, light brown, with a yellow or reddish tinge: *your fallow greyhound*, THE MERRY WIVES OF WINDSOR, i. 1. 79.
- false**, to falsify, to "violate by failure of veracity" (Johnson's *Dict.*): *makes Diana's rangers false themselves*, CYMBELINE, ii. 3. 69.
- falsing**, THE COMEDY OF ERRORS, ii. 2. 93. "Apt to be falsified" (SCHMIDT). Some editors read "falling."
- familiar**, a demon attendant on a witch or conjuror: *Love is a familiar*, LOVE'S LABOUR'S LOST, i. 2. 162; *I think her old familiar is asleep*, 1 HENRY VI., iii. 2. 122; *he has a familiar under his tongue*, 2 HENRY VI., iv. 7. 101.
- fan**—*When Mistress Bridget lost the handle of her*, THE MERRY WIVES OF WINDSOR, ii. 2. 10; *brain him with his lady's fan*, 1 HENRY IV., ii. 3. 21. The fans used by

ladies in Shakespeare's time consisted generally of ostrich or other feathers stuck into handles, which were sometimes very costly, being made of silver, gold, or ivory inlaid. "In the Sidney Papers, published by Collins, a fan is presented to Queen Elizabeth for a new-year's gift, the handle of which was studded with diamonds" (T. WARTON).

*fancies or his good-nights*—*Sung those tunes . . . that he heard the carmen whistle, and sware they were his*, 2 HENRY IV., iii. 2. 309. "*Fancies and Goodnights* were the titles of little poems. One of Gascoigne's *Goodnights* is published among his *Flowers*" (STEEVENS). "The Carmen of the sixteenth and seventeenth centuries appear to have been singularly famous for their musical abilities; but especially for whistling their tunes. Falstaff's description of Justice Shallow is, that 'he came ever in the rear-ward of the fashion,' and 'sang the tunes he heard the carmen whistle, and sware they were his Fancies or his Good-nights.' Note. Goodnights are 'Last dying speeches,' made into ballads. See Essex's last Goodnight." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 138, sec. ed. (where may be found a good deal more concerning the musical performances of the carmen).

*fancy*, love: *no appearance of fancy in him*, MUCH ADO ABOUT NOTHING, iii. 2. 28; *fancy's followers*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 155; *where is fancy bred*, THE MERCHANT OF VENICE, iii. 2. 63; *fancy dies*, THE MERCHANT OF VENICE, iii. 2. 68; *fancy's knell*, THE MERCHANT OF VENICE, iii. 2. 70; *in fancy following me*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 160; *the power of fancy*, AS YOU LIKE IT, iii. 5. 29; *sweet and bitter fancy*, AS YOU LIKE IT, iv. 3. 100; *As all impediments in fancy's course Are motives of more fancy*, ALL 'S WELL THAT ENDS WELL, v. 3. 212; *and by my fancy*, THE WINTER'S TALE, iv. 4. 474; *my fancy may be satisfied*, 1 HENRY VI., v. 3. 91; *What a mere child is fancy*, THE TWO NOBLE KINSMEN,



iv. 2. 52 ; *soft fancy's slave*, THE RAPE OF LUCRECE, 200 ; *this afflicted fancy* (love-sick fair one), A LOVER'S COMPLAINT, 61 ; *fancy, partial wight* (partial fancy, *Dyce*), THE PASSIONATE PILGRIM, xix. 4 ; *wounded fancies*, A LOVER'S COMPLAINT, 197.

**fancy**, to love : *never did young man fancy With so eternal and so fix'd a soul*, TROILUS AND CRESSIDA, v. 2. 163.

**fancy-free**, love-free, exempt from the power of love, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 164.

**fancy-monger**, love-monger, AS YOU LIKE IT, iii. 2. 338.

**fancy-sick**, love-sick, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 96.

**fang**, to gripe, to seize, TIMON OF ATHENS, iv. 3. 23.

**fangled world** — *Our*, CYMBELINE, v. 4. 134. Here *fangled* is, I apprehend, the same, or nearly the same, in meaning as *new-fangled* ; but Malone (referring to *Johnson's Dict.*) explains it "gaudy, vainly decorated," and Nares (in his *Gloss.*) "trifling."

**fantastical**, belonging to fantasy, imaginary : *Are ye fantastical* ("creatures of fantasy or imagination," JOHNSON), MACBETH, i. 3. 53 ; *whose murder yet is but fantastical*, MACBETH, i. 3. 139.

(" Che quella grotta e quel gran precipizio  
Non era cosa vera, ma apparente

. . . . .

Ma le donzelle e il fortunato ospizio

*Fantastico non era certamente.*"

Fortiguerra's *Ricciardetto*, c. xxi. st. 76.)

**fantasticoes**, fantastic, coxcomical persons, ROMEO AND JULIET, ii. 4. 28.

**fap**, fuddled, drunk, THE MERRY WIVES OF WINDSOR, i. 1. 160.

**far**, farther : *Far than Deucalion off*, THE WINTER'S TALE, iv. 4. 423 ; *stand far off*, JULIUS CÆSAR, iii. 2. 167 ; *fly far*

*off*, JULIUS CÆSAR, v. 3. 11; *From the far shore*, THE TWO NOBLE KINSMEN, iv. 1. 54.

**far** — *You speak him*, “You praise him extensively” (STEEVENS), CYMBELINE, i. 1. 24.

**farce**, to stuff: *The farced* (= tumid, pompous) *title*, HENRY V., iv. 1. 259; *that she farces every business withal*, THE TWO NOBLE KINSMEN, iv. 3. 7.

**fardel**, a burden, a bundle, a pack: THE WINTER’S TALE, iv. 4. 697, 707, 743, 745; v. 2. 3, 113; *fardels*, HAMLET, iii. 1. 76.

**far-fet**, far-fetched, 2 HENRY VI., iii. 1. 293.

**farrow**, a litter of pigs, MACBETH, iv. 1. 65.

**faruous**, Mrs. Quickly’s blunder for *virtuous*, THE MERRY WIVES OF WINDSOR, ii. 2. 88.

**fashions** — *The*, The farcy (Ital. *farcina*, Fr. *farcin*), a disease, in horses, of the absorbents of the skin, closely connected with glanders, THE TAMING OF THE SHREW, iii. 2. 49.

**fast**, fasted: *I fast and pray’d*, CYMBELINE, iv. 2. 348.

**fast**, settled, fixed: *’tis our fast intent*, KING LEAR, i. 1. 37.

**fast and loose**, LOVE’S LABOUR’S LOST, i. 2. 149; iii. 1. 97; KING JOHN, iii. 1. 242; ANTONY AND CLEOPATRA, iv. 12. 28. “A term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people by the name of *pricking at the belt* or *girdle*, and perhaps was practised by the gypsies in the time of Shakespeare” (SIR J. HAWKINS).

**fast bind, fast find**, THE MERCHANT OF VENICE, ii. 5. 53.

"Bon guet chasse malaventure : Pro. *Good watch prevents misfortune (fast bind, fast find, say we).*" Cotgrave's *Fr. and Engl. Dict.*

"Time is tickle: and out of sight out of minde,  
Than catch and hold while I may, *fast binde, fast finde.*"

Heywood's *Dialogue on Prouerbs*, Part First, — *Workes*,  
sig. A 3 verso, ed. 1598.

**fat and fulsome**, TWELFTH NIGHT, v. 1. 103. *Fat* seems to mean "heavy, dull." Compare *Love's Labour's Lost*, v. 2. 268: "Well-liking wits they have; gross, gross; fat, fat."

**fat and scant of breath** — *He 's*, HAMLET, v. 2. 279. It seems highly probable that this description was intended to apply to Burbadge, the original representative of Hamlet.

**fat paunches have lean pates**, LOVE'S LABOUR'S LOST, i. 1. 26.

This (with the variation of "make" for *have*) is given by Ray, who adds, "*Pinguis venter non gignit sensum tenuem.*" This Hierom mentions in one of his Epistles as a Greek proverb. The Greek is more elegant, — Παχέα γαστήρ λεπτόν οὐ τίκτει νόον." *Proverbs*, p. 144, ed. 1768.

**fatigate**, made weary, exhausted with labour, CORIOLANUS, ii. 2. 115.

**fault, misfortune**: 'Tis *your fault*, 'tis *your fault*, THE MERRY WIVES OF WINDSOR, i. 1. 83; 'Tis *my fault*, *Master Page*, THE MERRY WIVES OF WINDSOR, iii. 3. 194; *The more my fault*, *To 'scape his hands*, PERICLES, iv. 2. 73.

**Faustuses** — *Three Doctor*, THE MERRY WIVES OF WINDSOR, iv. 5. 64. Faustus was well known to the audiences of our poet's days, from the popular (fabulous) *History of Doctor Faustus*, and more especially from Marlowe's drama, founded on that history.

**favour**, countenance, aspect, appearance: *a good favour you have*, MEASURE FOR MEASURE, iv. 2. 29; *discover the favour*,

MEASURE FOR MEASURE, iv. 2. 165; *When I like your favour*, MUCH ADO ABOUT NOTHING, ii. 1. 80; *for your favour, sir*, MUCH ADO ABOUT NOTHING, iii. 3. 17; *Her favour turns the fashion of the days*, LOVE'S LABOUR'S LOST, iv. 3. 258; *My favour were as great* (with a quibble), LOVE'S LABOUR'S LOST, v. 2. 33; *O, were favour so*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 186; *Of female favour*, AS YOU LIKE IT, iv. 3. 85; *my daughter's favour*, AS YOU LIKE IT, v. 4. 27; *Carries no favour in 't*, ALL 'S WELL THAT ENDS WELL, i. 1. 77; *his sweet favour*, ALL 'S WELL THAT ENDS WELL, i. 1. 90; *some favour that it loves*, TWELFTH NIGHT, ii. 4. 23; *I know your favour*, TWELFTH NIGHT, iii. 4. 313; TROILUS AND CRESSIDA, iv. 5. 213; *In favour was my brother*, TWELFTH NIGHT, iii. 4. 365; *known by garment, not by favour*, THE WINTER'S TALE, v. 2. 47; *the favour and the form Of this most fair occasion*, KING JOHN, v. 4. 50; *stain my favours in a bloody mask*, 1 HENRY IV., iii. 2. 136 (In this passage I ought to have retained the old reading *favours*; and in my note on it, I have too hastily asserted that the plural, meaning "features," was not applied to a single face); *our former favour*, HENRY V., v. 2. 63; *your favour is well approved by your tongue*, CORIOLANUS, iv. 3. 9; *your outward favour*, JULIUS CÆSAR, i. 2. 91; *In favour 's like the work*, JULIUS CÆSAR, i. 3. 129; *any mark of favour*, JULIUS CÆSAR, ii. 1. 76; *To alter favour*, MACBETH, i. 5. 69; *to this favour she must come*, HAMLET, v. 1. 189; *defeat thy favour*, OTHELLO, i. 3. 339; *in favour as in humour alter'd*, OTHELLO, iii. 4. 126; *so tart a favour*, ANTONY AND CLEOPATRA, ii. 5. 38; *His favour is familiar to me*, CYMBELINE, v. 5. 93; *favour, savour, hue, and qualities*, VENUS AND ADONIS, 747; *The most sweet favour*, SONNETS, cxiii. 10; *The favours of these men*, RICHARD II., iv. 1. 168.

**favour**, generally meant "a love-token" ("A favour worn, *munusculum amoris indicium*." Coles's *Lat. and Engl.*

*Dict.*), consisting of a glove to be worn in the hat, a scarf, etc.; but, as Steevens remarks, "it was anciently the custom to wear gloves in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy:" *Rosaline, you have a favour too*, LOVE'S LABOUR'S LOST, v. 2. 30; *this favour thou shalt wear*, LOVE'S LABOUR'S LOST, v. 2. 130; *a' wears next his heart for a favour*, LOVE'S LABOUR'S LOST, v. 2. 702; *give a favour from you*, ALL'S WELL THAT ENDS WELL, v. 3. 74; *wear it as a favour*, RICHARD II., v. 3. 18; *Here, Fluellen; wear thou this favour for me* (the glove which Henry pretended he had plucked from the helmet of Alencon), HENRY V., iv. 7. 148; *given him for a favour*, HENRY V., iv. 7. 167; *the favour of his lady*, THE TWO NOBLE KINSMEN, iv. 2. 138; *By favours several*, LOVE'S LABOUR'S LOST, v. 2. 125; *change you favours too*, LOVE'S LABOUR'S LOST, v. 2. 134; *the favours most in sight*, LOVE'S LABOUR'S LOST, v. 2. 136; *Therefore change favours*, LOVE'S LABOUR'S LOST, v. 2. 292; *The ladies did change favours*, LOVE'S LABOUR'S LOST, v. 2. 468; *Your favours, the ambassadors of love*, LOVE'S LABOUR'S LOST, v. 2. 766; *fairy favours*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 12; *Seeking sweet favours*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 46; *let my favours hide thy mangled face*, 1 HENRY IV., v. 4. 96; *the painted favours of their ladies*, THE TWO NOBLE KINSMEN, ii. 2. 11; *A thousand favours from a maund she drew*, A LOVER'S COMPLAINT, 36 (where Steevens strangely failed to see that the words, *Of amber, crystal, and of beaded jet*, describe the favours, and not, as he supposed, the maund or basket).

**fay** — *By my*, *By my faith*, THE TAMING OF THE SHREW, Induction, 2. 79; ROMEO AND JULIET, i. 5. 124; HAMLET, ii. 2. 264.

**fear**, personified: *O, let my lady apprehend no fear: in all*

*Cupid's pageant there is presented no monster*, TROILUS AND CRESSIDA, iii. 2. 71; *thy angel Becomes a fear*, ANTONY AND CLEOPATRA, ii. 3. 23; *indent with fears*, 1 HENRY IV., i. 3. 87; *all these bold fears*, 2 HENRY IV., iv. 5. 196.

**fear**, cause of, or reason for, fear: *There is no fear in him*, JULIUS CÆSAR, ii. 1. 190.

**fear**, to fear for: *I promise ye, I fear you*, THE MERCHANT OF VENICE, iii. 5. 3; *his physicians fear him mightily*, RICHARD III., i. 1. 137; *Fear not thy sons*, TITUS ANDRONICUS, ii. 3. 305; *much fear'd by his physicians*, 1 HENRY IV., iv. 1. 24.

**fear**, to terrify, to frighten: *to fear the birds of prey*, MEASURE FOR MEASURE, ii. 1. 2; *fear boys with bugs*, THE TAMING OF THE SHREW, i. 2. 207; *The people fear me*, 2 HENRY IV., iv. 4. 121; *go fear thy king withal*, 3 HENRY VI., iii. 3. 226; *to fear, not to delight*, OTHELLO, i. 2. 71; *Thou canst not fear us, Pompey, with thy sails*, ANTONY AND CLEOPATRA, ii. 6. 24; *because he would not fear him*, VENUS AND ADONIS, 1094; *Hath fear'd the valiant*, THE MERCHANT OF VENICE, ii. 1. 9; *more fear'd than harm'd*, HENRY V., i. 2. 155; *a bug that fear'd us all*, 3 HENRY VI., v. 2. 2; *something fears me to think of*, KING LEAR, iii. 5. 3; *only this fears me*, THE TWO NOBLE KINSMEN, iii. 6. 130.

**fear no colours**. See colours — Fear no.

**fearful**, timid: *Pursue these fearful creatures*, VENUS AND ADONIS, 677.

**fearful** — *He 's gentle, and not*, THE TEMPEST, i. 2. 468. “*Fearful*,” that is, terrible, producing fear. In our author's age to *fear* signified to *terrify* (see Minsheu in verb. [and third article above]), and *fearful* was much more frequently used in the sense of *formidable* than that of *timorous*” (MALONE). “He is *mild and harmless*, and not in the least *terrible or dangerous*” (RITSON).

**fearful bravery** — *With*, “With a gallant show of courage, carrying with it terror and dismay” (MALONE). *With* “bravery in show or appearance; which yet is full of real fear or apprehension” (CRAIK), JULIUS CÆSAR, v. 1. 10.

**fears his widow** — *Hortensio*, THE TAMING OF THE SHREW, v. 2. 16. Here Petruchio means “Hortensio is afraid of his widow;” but the Widow understands him to mean “Hortensio frightens his widow.”

**feast-finding minstrels**, THE RAPE OF LUCRECE, 817. “Our ancient minstrels were the constant attendants on feasts” (STEEVENS).

**feat**, dexterous, ready, neat, trim: *So feat, so nurse-like*, CYMBELINE, v. 5. 88; *Much feater than before*, THE TEMPEST, ii. 1. 264.

**feated**, formed, fashioned, moulded (with a reference perhaps both to appearance and manners), CYMBELINE, i. 1. 49. “I am well feted or shapen of my lymmes, *Je suis bien aligné.*” Palsgrave’s *Lesclarcissement de la Lang. Fr.*, 1530, fol. cxlviii. (Table of Verbes).

**feather that they got in France** — *Those remnants Of fool and*, HENRY VIII., i. 3. 25. This passage, as Mr. Fairholt remarks, “alludes to the extravagant follies of the French fashions exhibited at the Field of the Cloth of Gold.” Among the bas-reliefs of the Hotel Bourgtheroulde is a figure of one on the English side, which has “a close skull-cap of velvet worn upon the head, and the bonnet or hat slung at the back of it, with an enormous radiation of feathers set around it.”

**featly**, dexterously, neatly, THE TEMPEST, i. 2. 379; THE WINTER’S TALE, iv. 4. 176. (The expression “*foot it featly*,” which is now so familiar to us from the former of these passages, was not a usual one in the days of Shakespeare, who probably caught it from a line in Lodge’s *Glaucus and Scilla*, 1589:

“*Footing it featlie on the grassie ground.*” Sig. A 2 verso.)



**feature**, form, person in general : *He is complete in feature*, THE TWO GENTLEMEN OF VERONA, ii. 4. 69; *Cheated of feature*, RICHARD III., i. 1. 19; *complete In mind and feature*, HENRY VIII., iii. 2. 50; *the feature of Octavia*, ANTONY AND CLEOPATRA, ii. 5. 112; *for feature* ("grace and dignity of form," STAUNTON), *laming The shrine of Venus*, etc., CYMBELINE, v. 5. 163.

**federary** (feodary, *Cambridge*), MEASURE FOR MEASURE, ii. 4. 122; (federary, *Cambridge*), THE WINTER'S TALE, ii. 1. 90; (feodary, *Cambridge*), CYMBELINE, iii. 2. 21. "*Fedary and federary in Shakespeare are the same word differently written (having no connection whatever with feud or feudatory), and signify a colleague, associate, or confederate.*" Richardson's *Dict.* in v. But Richardson ought to have said that the form *federary*, which the folio gives only in one passage (*The Winter's Tale*, ii. 1. 90), is undoubtedly an error of the scribe or printer. In the Cambridge text *feodary* is used in each case for *fedary*.

**fee** — *At a pin's*, At the value of a pin, HAMLET, i. 4. 65.

**fee** — *Three thousand crowns in annual*, "a feud or fee (in land) of that yearly value" (RITSON), HAMLET, ii. 2. 73.

**feeder**, a servant, a menial : *your very faithful feeder*, AS YOU LIKE IT, ii. 4. 94; *riotous feeders*, TIMON OF ATHENS, ii. 2. 160; *By one that looks on feeders* (By one, that is, Cleopatra, who condescends to look with unbecoming kindness on servants), ANTONY AND CLEOPATRA, iii. 13. 109.

**feeding** — *A worthy*, A valuable pasturage, THE WINTER'S TALE, iv. 4. 169.

**fee-farm** ! — *A kiss in*, "Is a kiss of a duration that has no bounds; a fee-farm being a grant of lands in fee, that is, for ever, reserving a certain rent" (MALONE), TROILUS AND CRESSIDA, iii. 2. 48.

**fee-grief**, "a peculiar sorrow, a grief that hath a single owner" (JOHNSON), MACBETH, iv. 3. 196.

**fee-simple**, *with fine and recovery* — In, *THE MERRY WIVES OF WINDSOR*, iv. 2. 187 (“*Fee-simple, feodum simplex*, is that of which we are seised in these general words, To us and our heirs for ever,” Cowell’s *Law-Dict.*, sub “Fee,” ed. 1727; *fine and recovery* is “the strongest assurance known to English law,” RITSON); *fee-simple*, *ALL’S WELL THAT ENDS WELL*, iv. 3. 259; 2 *HENRY VI.*, iv. 10. 25; *TROILUS AND CRESSIDA*, v. 1. 21; *ROMEO AND JULIET*, iii. 1. 31; *And was my own fee-simple* (“Had an absolute power over myself, as large as a tenant in fee has over his estate,” MALONE), *A LOVER’S COMPLAINT*, 144.

**feet**; *but that’s a fable* — *I look down towards his*, *OTHELLO*, v. 2. 289. “To see if, according to the common opinion, his feet be cloven” (JOHNSON).

**fell**, skin, *KING LEAR*, v. 3. 24; *fells*, *AS YOU LIKE IT*, iii. 2. 48.

**fell of hair**, skin covered with hair, — hairy scalp, *MACBETH*, v. 5. 11.

**fellow**, a companion: *to be your fellow You may deny me*, *THE TEMPEST*, iii. 1. 84; *fellow! not Malvolio*, *TWELFTH NIGHT*, iii. 4. 72 (where Malvolio chooses to understand fellow in the sense of “companion”).

**fellow**, an equal: *my brother’s servants Were then my fellows*, *THE TEMPEST*, ii. 1. 265; *princely fellows*, *CYMBELINE*, iii. 4. 89.

**fellow of this walk** — *My shoulders for the*, *THE MERRY WIVES OF WINDSOR*, v. 5. 23. The forester, or park-keeper, used to receive, as his perquisite, one or both of the shoulders of the buck.

**fellow with the great belly**, etc. — *The*, 2 *HENRY IV.*, i. 2. 138. An allusion to some individual well known at that time, — some fat blind beggar who was led about by his dog.

**fellowly**, sympathetic, *THE TEMPEST*, v. 1. 64.

*female fairies will his tomb be haunted* — *With*, CYMBELINE, iv. 2. 218. "That is, harmless and protecting spirits, not fairies of a mischievous nature" (DOUCE).

*fencing, swearing — Drinking*, HAMLET, ii. 1. 25. "*Fencing*, I suppose, means piquing himself on his skill in the use of the sword, and quarrelling and brawling in consequence of that skill" (MALONE).

*fennel for you, and columbines*, HAMLET, iv. 5. 177. Fennel was an emblem of flattery ("Dare finocchio, *to flatter or give Fennell*." Florio's *Ital. and Engl. Dict.*), and was also considered as a provocative (see *conger*, etc.); and in the present passage, where Ophelia seems to address the King, we may certainly suppose that she offers him "flattery," though we do not agree with Mr. Staunton in supposing that here *fennel* signifies "lust" also (fennel, moreover, was thought to have the property of clearing the sight; but there appears to be no allusion to that property here, though Mr. Beisly, in his *Shakspeare's Garden*, etc., p. 158, positively states that there is). *Columbines*, having no particular virtues or properties ascribed to them, perhaps are emblematical of ingratitude. Chapman, in his *All Fools*, 1605, calls columbine "a thankless flower." (Holt White quotes Browne's *Britannia's Pastorals* to show that "columbine was emblematical of forsaken lovers;" but here Ophelia is not assigning the columbines to herself, and except herself, there is no "love-lorn" person present.)

*feodary, accomplice*. See *federary*.

*fere*, a companion, a mate (husband or wife), TITUS ANDRONICUS, iv. 1. 90 (husband); PERICLES, i. *Gower*, 21 (wife); THE TWO NOBLE KINSMEN, v. 1. 116 (wife).

*fern-seed* — *The receipt of*, 1 HENRY IV., ii. 1. 84. "The ancients, who often paid more attention to received opinions than to the evidence of their senses, believed that *fern* bore *no seed*. Our ancestors imagined that this plant

produced seed which was invisible. Hence, from an extraordinary mode of reasoning, founded on the fantastic doctrine of signatures, they concluded that they who possessed the secret of wearing this seed about them would become invisible" (HOLT WHITE).

**fescue**, "A small wire [stick, straw, etc.], by which those who teach to read point out the letters" (Johnson's *Dict.*), THE TWO NOBLE KINSMEN, ii. 3. 34 (Peele, in his *Honour of the Garter*, describing the Englishmen of former days, says :

"They went to school to put together towns,  
And spell in France with *fescues* made of pikes."  
*Works*, p. 586, ed. Dyce, 1861).

**festinate**, speedy, quick, KING LEAR, iii. 7. 10.

**festinately**, speedily, quickly, LOVE'S LABOUR'S LOST, iii. 1. 5.

**festival terms**, holiday language, fine phraseology, MUCH ADO ABOUT NOTHING, v. 2. 37.

**fet**, fetched, HENRY V., iii. 1. 18; (fetch'd, *Cambridge*) RICHARD III., ii. 2. 121.

**fetch of warrant** — *A*, A warranted, sanctioned, or approved artifice or device, HAMLET, ii. 1. 38.

**fetch'd**. See *fet*.

**fettle**, to prepare, to put in order, to get ready ("To *fettle*, to set or go about anything, to dress or prepare. A word much used." Ray's *North Country Words*, p. 29, ed. 1768), ROMEO AND JULIET, iii. 5. 153.

**few** — *In*, In few words, THE TEMPEST, i. 2. 144; MEASURE FOR MEASURE, iii. 1. 221; 2 HENRY IV., i. 1. 112; HENRY V., i. 2. 245; HAMLET, i. 3. 126.

**few** — *In a*, In a few words, THE TAMING OF THE SHREW, i. 2. 50.

**fewness and truth**, In few words and those true, MEASURE FOR MEASURE, i. 4. 39.

**fico** for the phrase — *A*, THE MERRY WIVES OF WINDSOR, i. 3. 27; *fico* (figo, Cambridge) for thy friendship, HENRY V., iii. 6. 56. In these passages, where *fico*, of course, means “fig,” there does not seem to be any allusion either to the gesticulation mentioned in the article *fig me*, etc., or to the poisoning noticed in the article *fig of Spain*! — *The*.

**field** is honourable — *The*, 2 HENRY VI., iv. 2. 48. Perhaps [Certainly] a quibble between *field* in its heraldic, and in its common acceptation, was designed” (STEEVENS).

**field** — *In her fair face’s*, THE RAPE OF LUCRECE, 72. “*Field* is here equivocally used. The war of lilies and roses requires a *field* of battle; the *heraldry* in the preceding stanza demands another field, that is, the ground or surface of a shield or escutcheon” (STEEVENS).

**fielded friends**, friends who are in the battle-field, CORIOLANUS, i. 4. 12.

**fierce**, vehement, precipitate, excessive, violent: *With all the fierce endeavour of your wit*, LOVE’S LABOUR’S LOST, v. 2. 841; *fierce extremes*, KING JOHN, v. 7. 13; *fierce vanities*, HENRY VIII., i. 1. 54; *fierce wretchedness*, TIMON OF ATHENS, iv. 2. 30; *fierce* (“terrible,” WARBURTON, “extreme, excessive = terrible, bloody,” CALDECOTT) *events*, HAMLET, i. 1. 121; *This fierce* (“vehement, rapid,” JOHNSON) *abridgment*, CYMBELINE, v. 5. 382.

**fifteens** — *He that made us pay one and twenty*, 2 HENRY VI., iv. 7. 20. “A *fifteen* was the fifteenth part of all the movables or personal property of each subject” (MALONE).

**fig me**, like *The bragging Spaniard*, 2 HENRY IV., v. 3. 117. “The practice of thrusting out the thumb between the first and second fingers, to express the feelings of insult and contempt, has prevailed very generally among the nations of Europe, and for many ages been denominated *making the fig*, or described at least by some equivalent

expression. There is good reason for believing that it was known to the ancient Romans," etc. (Douce). Gifford notices the gesticulation in question as "forming a coarse representation of a disease to which the name of *ficus* has always been given. This is the true import of the act," etc. Note on *Jonson's Works*, vol. i. p. 52. ("FICHA. Ficham facere, Ital. *Fare le fiche*, Hispan. *Hacer la higa*, nostris *Faire la figue*, Medium unguem ostendere, signum derisionis et contentus." Du Cange's *Gloss*. From which a person unacquainted with Spanish would naturally conclude that *higa* meant "a fig;" but the name of that fruit in Spanish is *higo*. Connelly's *Span. and Engl. Dict.*, Madrid, 4to, furnishes what follows: "*Higa*. La accion que se hace con la mano, cerrado el puño, sacando el dedo pulgar por entre el indice y el de en medio. *The act of thrusting out the thumb between the fore and middle fingers that are clenched*. . . . *Dar higas*. Hacer desprecio de una persona ó cosa. *To despise a person or thing*. . . . *Higo*. La fruta que da la higuera. *Fig, the fruit of a fig-tree*. . . . *Higo*. Cierta especie de almorranas. *A certain species of piles*." )

**fig of Spain!** — *The*, HENRY V., iii. 6. 58. Here "Pistol, after spurting out his '*figo* [*fico*] for thy friendship' [see *fico*, etc.]; as if he were not satisfied with the *measure* of the contempt expressed, more emphatically adds, 'the fig of *Spain*.' This undoubtedly alludes to the poisoned figs mentioned in Mr. Steevens's note, because [as Steevens observes] the quartos read 'the fig of Spain *within thy jaw*,' and 'the fig within thy *bowels and thy dirty maw*.' Or, as in many other instances, the allusion may be two-fold; for the *Spanish fig*, as a term of contempt only [see the preceding article], must have been very familiar in England in Shakspeare's time" (Douce). In the note to which Douce refers above, Steevens, to illustrate "the custom of giving poisoned figs to those who were the

objects either of Spanish or Italian revenge," cites, among other passages :

"I do look now for a *Spanish fig*, or an Italian salad, daily."

Webster's *White Devil*, — *Works*, p. 30,  
ed. Dyce, 1857 ;

"I must *poison* him ;

One *fig* sends him to Erebus."

Shirley's *Brothers* — *Works*, vol. i. p. 231,  
ed. Gifford and Dyce.

**figo.** See *fico*.

**figs** — *I love long life better than*, ANTONY AND CLEOPATRA,  
i. 2. 31. A proverbial expression.

**fight the course** — *Bear-like, I must.* See *course* — *bear-like*  
etc.

**fights** — *Up with your*, THE MERRY WIVES OF WINDSOR, ii.  
2. 123. Phillips thus explains *fights* : " (In sea-affairs)  
the waste-cloaths that hang round about the ship in a  
fight, to hinder the men from being seen by the enemy :  
also any place wherein men may cover themselves, and  
yet use their firearms." *The New World of Words*.  
ed. 1706.

**figures**, "pictures created by imagination or apprehension"  
(CRAIK) : *to scrape the figures out of your husband's brains*,  
THE MERRY WIVES OF WINDSOR, iv. 2. 193 ; *He appre-*  
*hends a world of figures here*, 1 HENRY IV., i. 3. 209 ; *Thou*  
*hast no figures nor no fantasies*, JULIUS CÆSAR, ii. 1. 231.

**file**, a number, a list : *the greater file of the subject*, MEASURE  
FOR MEASURE, iii. 2. 128 ; *the valued file* (the list in which  
is set down the value of each), MACBETH, iii. 1. 94 ; *a file*  
*Of all the gentry*, MACBETH, v. 2. 8.

**file**, to polish : *his tongue filed*, LOVE'S LABOUR'S LOST, v.  
1. 9 ; *when your countenance fil'd* (fill'd, Cambridge) *up*  
*his line*, SONNETS, lxxxvi. 13 ; *filed talk*, THE PASSIONATE  
PILGRIM, xix. 8.

**file**, to defile : *have I filed my mind*, MACBETH, iii. 1. 64.



**file**, to keep equal pace : *Yet filed with my abilities*, kept pace with my abilities, HENRY VIII., iii. 2. 171.

**file our engines with advice** — *And she shall*. See *engines with advice*, etc.

**fill-horse** (*phill-horse* or *thill-horse*), shaft-horse, THE MERCHANT OF VENICE, ii. 2. 87.

**fills**, shafts of a cart or wagon : *put you i' the fills*, TROILUS AND CRESSIDA, iii. 2. 44.

**filth**, used as a term of reproach and contempt : *Filth as thou art*, THE TEMPEST, i. 2. 346 ; *Filth, thou liest ! Othello*, v. 2. 234 ; *To general filths Convert o' the instant, green virginity !* TIMON OF ATHENS, iv. 1. 6 ; *Filths savour but themselves*, KING LEAR, iv. 2. 39. In the third of these passages Steevens explains *general filths* by "common sewers ;" but surely the meaning is "common whores ;" and so in the second passage "*Filth*" seems from Iago's preceding speech to be equivalent to "whore." (Compare Greene's *Notable Discovery of Coosnage*, etc., 1592 : "To him will some common *filth* [that neuer knew loue] faine an ardent and honest affection," etc. Sig. c 4.)

**find forth**, to find out : *falling there to find his fellow forth*, THE COMEDY OF ERRORS, i. 2. 37 ; *To find the other forth*, THE MERCHANT OF VENICE, i. 1. 143.

**find him not** — *If she*, If she do not make him out, HAMLET, iii. 1. 185.

**fine**, a conclusion, an end : *and the fine is*, MUCH ADO ABOUT NOTHING, i. 1. 212 ; *the fine 's the crown*, ALL 'S WELL THAT ENDS WELL, iv. 4. 34.

**fine**, to end : *Time's office is to fine the hate of foes*, THE RAPE OF LUCRECE, 936.

**fine and recovery**, THE MERRY WIVES OF WINDSOR, iv. 2. 188 ; THE COMEDY OF ERRORS, ii. 2. 73. See *fee-simple*, etc.

**fine** (*find*, *Cambridge*) *his title with some shows of truth* — *To*,

HENRY V., i. 2. 72. Here *fine* has been explained "refine," "embellish," etc.; but "line" (suggested by Johnson) is probably the true reading.

*fine in thy evidence*, full of finesse, artful, in thy evidence,  
ALL 'S WELL THAT ENDS WELL, v. 3. 262.

*fine issues* — *To*, "To great consequences, for high purposes" (JOHNSON), MEASURE FOR MEASURE, i. 1. 37.

*fineless*, endless, OTHELLO, iii. 3. 177.

**Finsbury** — *As if thou never walk'st further than*, 1 HENRY IV., iii. 1. 253. "In 1498, all the gardens which had continued time out of mind without Moorgate, to wit, about and beyond the lordship of Finsbury, were destroyed, and of them was made a plain field to shoot in. It was called *Finsbury* field, in which there were three windmills, and here they usually shoot at twelve score. Stow, 1633, p. 913. In Jonson's time, this was the usual resort of the plainer citizens. People of fashion, or who aspired to be thought so, probably mixed but little in those parties; and hence we may account for the indignation of Master Stephen at being suspected of such vulgarity [see Jonson's *Every Man in his Humour*, act i. sc. 1]. An idea of a similar kind occurs in Shakespeare, 'As if thou ne'er walk'st,' etc." Gifford's note on *Jonson's Works*, vol. i. p. 10.

**frago** — *I have not seen such a*, TWELFTH NIGHT, iii. 4. 262.

"*Firago* . . . a corruption for *virago*, like *fagaries* for *vagaries*" (MALONE). Sir Toby means, "I never saw one that had so much the look of woman with the prowess of man" (JOHNSON). "The word *virago* is certainly inapplicable to a man, a blustering hectoring fellow, as Sir Toby means to represent Viola; for he cannot possibly entertain any suspicion of her sex: but it is no otherwise so than *Rounceval* is to a woman, meaning a terrible fighting blade; from Ronceval or Roncesvalles, the famous scene of that fabulous combat with the Saracens, 'When

Charlemagne and all his peerage fell, By Fontarabia'” (RITSON).

**fire is in mine ears?** — *What*, MUCH ADO ABOUT NOTHING, iii. 1. 107. “Alluding to a proverbial saying of the common people, that their ears burn when others are talking of them” (WARBURTON).

**fire, fire;** *cast on no water*, THE TAMING OF THE SHREW, iv. 1. 16. “There is an old popular catch of three parts in these words :

‘Scotland burneth, Scotland burneth.  
Fire, fire; — Fire, fire;  
Cast on some more water.’”

(BLACKSTONE).

**firebrand brother** — *Our*, TROILUS AND CRESSIDA, ii. 2. 110. “Hecuba, when pregnant with Paris, dreamed she should be delivered of a burning torch” (STEEVENS).

**fire-drake** — *That*, HENRY VIII., v. 4. 41. The word *fire-drake* had several meanings — viz. a fiery dragon, a meteor, and a sort of firework : that here it is used to describe a person with a red nose is proved by what immediately precedes.

**fire-new** (newly come from the fire), bran-new, LOVE’S LABOUR’S LOST, i. 1. 176 ; TWELFTH NIGHT, iii. 2. 21 ; RICHARD III., i. 3. 256 ; KING LEAR, v. 3. 132.

**firk**, HENRY V., iv. 4. 28, 31. Seems to mean “beat.” “The word *firk* is so variously used by the old writers, that it is almost impossible to ascertain its precise meaning” (STEEVENS).

**first son** — *My*, CORIOLANUS, iv. 1. 33. Here *first* is explained by Warburton “noblest and most eminent of men.”

**fish lives in the sea** — *The*, that is, has not been caught, ROMEO AND JULIET, i. 3. 90. Fish-skin was sometimes used for binding books.

**fish** — *Here’s another ballad of a*, etc., THE WINTER’S TALE,

iv. 4. 269. Mr. Collier is, I believe, right when, in opposition to Malone, he denies that here we have an allusion to a particular publication : Shakespeare, he thinks, does not refer to any one of the many productions of this kind, but to the whole class.

**fishmonger** — *You are a*, HAMLET, ii. 2. 173. "Perhaps a joke was here intended. *Fishmonger* was a cant term for a wench" (MALONE).

**fisnomy**. See *phisnomy*.

**fit or two o' the face** — *A*, A grimace or two, HENRY VIII., i. 3. 7.

**fits** — *Well, you say so in*, TROILUS AND CRESSIDA, iii. 1. 54. "A quibble is intended. A *fit* was a part or division of a song [or ballad] or tune. The equivoque lies between *fits*, starts or sudden impulses, and *fits* in its musical acceptation" (SINGER).

**fitcheu**, a polecat, TROILUS AND CRESSIDA, v. 1. 58 ; KING LEAR, iv. 6. 122 ; (as a cant term for a strumpet), OTHELLO, iv. 1. 144.

**fitly**, exactly : *even so most fitly As you malign our senators*, CORIOLANUS, i. 1. 110.

**five-finger-tied** — *Knot*, "A knot tied by giving her hand to Diomed" (JOHNSON), TROILUS AND CRESSIDA, v. 2. 155.

**five wits**. See *wits*, etc.

**fives** — *The*, An inflammation of the parotid glands in horses (Fr. *avives*), THE TAMING OF THE SHREW, iii. 2. 50.

**fixure**, fixture, fixedness, THE WINTER'S TALE, v. 3. 67 ; TROILUS AND CRESSIDA, i. 3. 101.

**flap-dragon** — *A*, LOVE'S LABOUR'S LOST, v. 1. 38 ; *flap-dragons*, 2 HENRY IV., ii. 4. 236. "A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief" (JOHNSON). In former days

gallants used to vie with each other in drinking off flap-dragons to the health of their mistresses, — which flap-dragons were generally raisins, and sometimes even candles' ends, swimming in brandy or other strong spirits, whence, when on fire, they were snatched by the mouth and swallowed.

**flap-dragoned** *it*, swallowed it as gallants in their revels swallow a flap-dragon, *THE WINTER'S TALE*, iii. 3. 95.

**flap-jacks**, pancakes, *PERICLES*, ii. 1. 82.

**flask**, a soldier's powder-horn: *The carved-bone face on a flask*, *LOVE'S LABOUR'S LOST*, v. 2. 608.

**flaunts**, fineries, showy attire: *in these my borrow'd flaunts*, *THE WINTER'S TALE*, iv. 4. 23.

**flaw**, a sudden and violent blast of wind ("A flaw [or gust] of wind. *Tourbillon de vent.*" Cotgrave's *Fr. and Engl. Dict.* "A flaw of wind is a gust, which is very violent upon a sudden, but quickly endeth." Smith's *Sea Grammar*, 1627, p. 46. The second of these quotations I owe to Mr. Bolton Corney): *standing every flaw*, *CORIOLANUS*, v. 3. 74; *the winter's flaw*, *HAMLET*, v. 1. 210; *I do not fear the flaw*, *PERICLES*, iii. 1. 39; *foul flaws*, *VENUS AND ADONIS*, 456.

**flaw**, a tempestuous uproar, a stormy tumult: *this mad-bred flaw*, 2 *HENRY VI.*, iii. 1. 354.

**flaw**, a sudden commotion of mind: *O, these flaws and starts*, *MACBETH*, iii. 4. 63.

**flaw** — *How Antony becomes his*, "How Antony conforms himself to this breach of his fortune" (JOHNSON), *ANTONY AND CLEOPATRA*, iii. 12. 34.

**flaws congealed in the spring of day**, 2 *HENRY IV.*, iv. 4. 35. Here Edwards rightly explains *flaws* to mean "small blades of ice;" I have myself heard the word used to signify both "thin cakes of ice" and "the bursting of those cakes."

**flecked**, spotted, dappled, ROMEO AND JULIET, ii. 3. 3.

**fleet**, to float: *Have knit again, and fleet*, ANTONY AND CLEOPATRA, iii. 13. 171.

**fleet**, to make to pass: *fleet the time*, AS YOU LIKE IT, i. 1. 108.

**fleeting**, inconstant: *false, fleeting* ("changing sides," JOHNSON), *perjured Clarence*, RICHARD III., i. 4. 55; *the fleeting moon*, ANTONY AND CLEOPATRA, v. 2. 239. (The word *fleeting* applied to a person, as in the first of the above passages, is of very rare occurrence. I therefore notice that Sir John Harington, in his *Orlando Furioso*, has

"But Griffin [though he came not for this end,  
For praise and bravery at tilt to run,  
But came to find his *fleeting* female friend]," etc.

B. xvii. st. 18.)

**fleshment**, "pride, encouraged by a successful attempt; being *fleshed* with, or having tasted success" (Nares's *Gloss.*), KING LEAR, ii. 2. 118.

**flew'd**, having large hanging *flews* or chaps, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 117.

**Flibbertigibbet**, KING LEAR, iii. 4. 113; iv. 1. 62. This fiend is called *Fliberdigibbet* and *Fliberdigibet* in Harsnet's *Declaration of egregious Popish Impostures*, 1603, pp. 49, 119; which book Shakespeare is supposed to have used for the names of several fiends in *King Lear*.

**flight**, — *At the*, At the shooting with *flights*, long and light-feathered arrows that went straight to the mark, MUCH ADO ABOUT NOTHING, i. 1. 33.

**flirt-gills**, flirting gills, — wenches of light behaviour, ROMEO AND JULIET, ii. 4. 149.

**Florentius' love** — *Be she as foul as was*, Be she as ugly as was, etc., THE TAMING OF THE SHREW, i. 2. 67. "The allusion is to a story told by Gower in the First Book *De*

*Confessione Amantis*. Florent is the name of a knight who had bound himself to marry a deformed hag, provided she taught him the solution of a riddle on which his life depended" (STEEVENS). The story is of great antiquity.

**flote**, flood, wave, sea (now generally referred to the Anglo-Saxon; but Minshew has "A *flote* or waue. G. Flot. L. Fluctus." *The Guide into Tongues*, ed. 1617), *THE TEMPEST*, i. 2. 234.

**flower-de-luce** *being one!*—*Lilies of all kinds*, *The, THE WINTER'S TALE*, iv. 4. 127. "I think the flower meant by the poet is the white *lily* (Lilium Album)." Beisly's *Shakspeare's Garden*, etc., p. 84.

**Fluellen**, *HENRY V.*, iii. 2. 19, etc. "This is only the Welsh pronunciation of *Lluellyn*. Thus also *Floyd* instead of *Lloyd*" (STEEVENS).

**fluxive**, flowing with tears, *A LOVER'S COMPLAINT*, 50.

**flying** *at the brook*. See *brook*, etc.

**foin**, to push, to thrust, in fencing ("Estoquer. *To thrust, or foyne at.*" Cotgrave's *Fr. and Engl. Dict.*), *THE MERRY WIVES OF WINDSOR*, ii. 3. 22; *2 HENRY IV.*, ii. 1. 16; *foining*, *MUCH ADO ABOUT NOTHING*, v. 1. 84; *2 HENRY IV.*, ii. 4. 222.

**foins**, pushes, thrusts: *no matter vor your foins*, *KING LEAR*, iv. 6. 247.

**foison**, plenty, store, *THE TEMPEST*, ii. 1. 157; iv. 1. 110; *MEASURE FOR MEASURE*, i. 4. 43; *ANTONY AND CLEOPATRA*, ii. 7. 20; *THE TWO NOBLE KINSMEN*, v. 1. 53; *SONNETS*, liii. 9; *foisons*, *MACBETH*, iv. 3. 88.

**fold up** *Parca's fatal web*, "put thee to death" (JOHNSON), *HENRY V.*, v. 1. 19.

**folly**, depravity, wantonness: *She turn'd to folly*, *OTHELLO*, v. 2. 135; *feeds his vulture folly*, *THE RAPE OF LUCRECE*, 556; *tyrant folly lurk in gentle (well-born) breasts*, *THE RAPE OF LUCRECE*, 851.



**fond**, to dote: *I . . . fond as much on him*, TWELFTH NIGHT, ii. 2. 32.

**fond**, foolish, simple, silly: *this fond Love*, THE TWO GENTLEMEN OF VERONA, iv. 4. 192; *fond* (= foolishly valued) *sicles*, MEASURE FOR MEASURE, ii. 2. 149; *fond wretch*, MEASURE FOR MEASURE, v. 1. 105; *how fond I am*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 317; *thou art so fond*, THE MERCHANT OF VENICE, iii. 3. 9; *so fond to overcome*, AS YOU LIKE IT, ii. 3. 7; *Fond done* (= foolishly done, — but the line seems to be corrupted), ALL 'S WELL THAT ENDS WELL, i. 3. 68; *fond mad woman*, RICHARD II., v. 2. 95; *fond woman*, RICHARD II., v. 2. 101; TITUS ANDRONICUS, ii. 3. 172; *thou fond many*, 2 HENRY IV., i. 3. 91; *to see your ladyship so fond*, 1 HENRY VI., ii. 3. 45; *If it be fond*, 2 HENRY VI., iii. 1. 36; *this fond affiance*, 2 HENRY VI., iii. 1. 74; *I wonder he is so fond*, RICHARD III., iii. 2. 26; *I, too fond*, RICHARD III., iii. 4. 83; *this fond exploit*, RICHARD III., v. 3. 330; *'Tis fond to wail*, CORIOLANUS, iv. 1. 26; *fond mad man*, ROMEO AND JULIET, iii. 3. 52; *prove so fond*, TIMON OF ATHENS, i. 2. 62; *fond men*, TIMON OF ATHENS, iii. 5. 42; *Be not fond*, JULIUS CÆSAR, iii. 1. 39; *an idle and fond bondage*, KING LEAR, i. 2. 47; *fond paradoxes*, OTHELLO, ii. 1. 138; *peevish-fond*, RICHARD III., iv. 4. 417 (see *peevish*); *fonder than ignorance*, TROILUS AND CRESSIDA, i. 1. 10.

**fondly**, foolishly: *how fondly dost thou reason!* THE COMEDY OF ERRORS, iv. 2. 57; *fondly pass our proffer'd offer*, KING JOHN, ii. 1. 258; *speak fondly*, RICHARD II., iii. 3. 185; *fondly dost thou spur*, RICHARD II., iv. 1. 72; *Fondly brought here*, 2 HENRY IV., iv. 2. 119; *fondly gave away*, 3 HENRY VI., ii. 2. 38; *fondly you would here impose*, RICHARD III., iii. 7. 147.

**fool and death**—*To please the*, PERICLES, iii. 2. 42. "I have seen (though present means of reference to it are beyond my reach) an old Flemish print in which *Death* is

exhibited in the act of plundering a miser of his bags, and the *Fool* (discriminated by his bauble, etc.) is standing behind, and grinning at the process" (STEEVENS). "Cerimon in most express terms declares that he feels more real satisfaction in his liberal employment ~~as~~ a physician, than he should in the uncertain pursuit of honour, or in the mere accumulation of wealth; which would assimilate him to a miser, the result of whose labour is merely to entertain the fool and death. . . . The allusion therefore is to some such print as Mr. Steevens happily remembered to have seen, in which death plunders the miser of his money-bags, whilst the fool is grinning at the process. It may be presumed that these subjects were common in Shakespeare's time. They might have ornamented the poor man's cottage in the shape of rude prints, or have been introduced into halfpenny ballads long since consigned to oblivion. The miser is at all times fair game; and to prove that this is not a chimerical opinion, and at the same time to show the extensive range of this popular subject, a few prints of the kind shall be mentioned.

1. Death and the two misers, by Michael Pregel.
2. An old couple counting their money, death and two devils attending, a mezzotint by Vander Bruggen.
3. A similar mezzotint by Meheux without the devils.
4. An old print on a *single sheet* of a dance of death, on which both the *miser* and the *fool* are exhibited in the clutches of the grim monarch. The rear may be closed with the same subject as represented in the various *dances of death* that still remain. Nor should it be concluded that because these prints exhibit no fool to grin at the impending scene, others might not have done so. The satirical introduction of this character on many occasions supports the probability that they did. Thus in a painting of the school of Holbein, an old man makes love to a girl, attended by a fool and death, to show, in the first instance, the folly of the thing, and, in the next, its consequences. It is un-

necessary to pursue the argument, as every print of the above kind that may in future occur will itself speak much more forcibly than any thing which can here be added" (DOUCE).

**fool** — *Merely, thou art death's*, MEASURE FOR MEASURE, iii.

1. 11. The allusion in this passage is to a struggle between Death and the Fool; and would certainly seem to have no connection with the allusion in the passage of *Pericles*, — "To please the fool and death." "Bishop Warburton and Mr. Malone have referred to old Moralities, in which the fool escaping from the pursuit of Death is introduced. Ritson has denied the existence of any such farces, and he is perhaps right with respect to printed ones; but vestiges of such a drama were observed several years ago at the fair of Bristol by the present writer [See what follows]" (DOUCE). "Mr. Douce, to whom our readers are indebted for several happy illustrations of Shakespeare, assures me that some years ago, at a fair in a large market-town, he observed a solitary figure sitting in a booth, and apparently exhausted with fatigue. This person was habited in a close black vest painted over with bones in imitation of a skeleton. But my informant being then very young, and wholly uninitiated in theatrical antiquities, made no inquiry concerning so whimsical a phenomenon. [Douce observes that the following additional circumstances communicated by him to Steevens had probably escaped his recollection, — "that his informant concerning the skeleton character at the fair remembered also to have seen another personage in the habit of a fool; and that arriving when the performances at the booth were finished for the evening, he could not succeed in procuring a repetition of the piece, losing thereby the means of all further information on the subject."'] Indeed, but for what follows, I might have been induced to suppose that the object he saw was nothing more or less than the hero of a well-known pantomime,

entitled Harlequin Skeleton. This circumstance, however, having accidentally reached the ears of a venerable clergyman who is now more than eighty years of age, he told me that he very well remembered to have met with such another figure, above fifty years ago, at Salisbury. Being there during the time of some public meeting, he happened to call on a surgeon at the very instant when the representative of *Death* was brought in to be let blood on account of a tumble he had had on the stage, while in pursuit of his antagonist, a *Merry Andrew*, who very anxiously attended him (dressed also in character) to the phlebotomist's house. The same gentleman's curiosity, a few days afterwards, prevailed on him to be spectator of the dance in which our emblem of mortality was a performer. This dance, he says, entirely consisted of *Death's* contrivances to surprise the *Merry Andrew*, and of the *Merry Andrew's* efforts to elude the stratagems of *Death*, by whom at last he was overpowered; his *finale* being attended with such circumstances as mark the exit of the Dragon of Wantley. . . . It should seem that the general idea of this serio-comic *pas-de-deux* had been borrowed from the ancient Dance of Machabre, commonly called The Dance of Death, a grotesque ornament of cloisters, both here and in foreign parts. The aforesaid combination of figures, though erroneously ascribed to Hans Holbein, was certainly of an origin more remote than the times in which that eminent painter is known to have flourished" (STEEVENS). "The letter [representing a struggle between Death and the Fool] that occurs in Stowe's *Survey of London*, edit. 1618, 4to, is only an enlarged but imperfect copy from another belonging to a regular Dance of Death used as initials by some of the Basil printers in the sixteenth century, and which, from the extraordinary skill that accompanies their execution, will ever rank amongst the finest efforts in the art of engraving on blocks of wood or metal. Most of the subjects in this Dance of Death

have undoubtedly been supplied by that curious pageant of mortality which, during the middle ages, was so great a favourite as to be perpetually exhibited to the people either in the sculpture and painting of ecclesiastical buildings, or in the books adapted to the service of the church: yet some of them but ill accord with those serious ideas which the nature of the subject is calculated to inspire. In these the artist has indulged a vein of broad and satirical humour which was not wholly reserved for the caricatures of modern times; and in one or two instances he has even overleaped the bounds of decency. The letter in Stowe's *Survey* is the only one that appears to have been imitated from the above alphabet. . . . It is to be remembered that in most of the old *dances of death* the subject of the fool is introduced; and it is, on the whole, extremely probable that some such representation might have suggested the image before us [in the letter copied from Stowe's *Survey*] ” (DOUCE).

**fool** — *Poor*, a sort of term of endearment: *I thank it, poor fool*, MUCH ADO ABOUT NOTHING, ii. 1. 282; *Alas, poor fool*, TWELFTH NIGHT, v. 1. 356; *my poor fool* (that is, Cordelia) *is hang'd!* KING LEAR, v. 3. 305; *poor venomous fool*, ANTONY AND CLEOPATRA, v. 2. 303; *The poor fool*, VENUS AND ADONIS, 578; *the poor dappled fools*, AS YOU LIKE IT, ii. 1. 22; *the poor fools*, 3 HENRY VI., ii. 5. 36. (With *poor dappled fools* compare “Then he stroking once or twice his prettie goate [which hee yet held fast by the hornes] said thus, Lie downe, *pide foole*, by me, for we shall haue time enough to retorne home againe.” Shelton's transl. of *Don Quixote*, Part First, p. 556, ed. 1612.)

**fool** — *Pretty*, a sort of term of endearment, like that of the preceding article, ROMEO AND JULIET, i. 3. 32, 49.

**fool go with thy soul, whither it goes!** — *A*, A kind of proverbial imprecation, 1 HENRY IV., v. 3. 22.

**fool** — *The shrieve's*, The sheriff's fool, ALL 'S WELL THAT ENDS WELL, iv. 3. 174. "Female idiots were retained in families for diversion as well as male, though not so commonly; and there would be as much reason to expect one of the former in the sheriff's household as in that of any other person" (DOUCE—in opposition to a note of RITSON).

**fool till heaven hath sent me fortune** — *Call me not*, AS YOU LIKE IT, ii. 7. 19. "Alluding to the common saying [which may be traced up to classical antiquity], that *fools are Fortune's favourites*" (MALONE).

**fool**, etc. — *What is he for a*. See *What is he for a fool*, etc.

**fool's bolt is soon shot** — *A*, HENRY V., iii. 7. 119; *According to the fool's bolt*, AS YOU LIKE IT, v. 4. 61. Ray gives "A fool's bolt is soon shot. *De fol juge brieve sentence. Gall.* A foolish judge passes a quick sentence." *Proverbs*, p. 108, ed. 1768; and see *bolt*.

**fools' zanies** — *The*. See *zany*.

**fool-begg'd patience**, THE COMEDY OF ERRORS, ii. 1. 41.

"She seems to mean, by '*fool-begg'd patience*,' that *patience* which is so near to *idiotical simplicity*, that your next relation [or any one who chose to do so] would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune" (JOHNSON). See *beg us* — *You cannot*.

**foot**, to seize with the foot: *Stoop'd, as to foot us*, CYMBELINE, v. 4. 116.

**foot**, to strike with the foot, to kick, to spurn: *foot me as you spurn a stranger cur*, THE MERCHANT OF VENICE, i. 3. 113; *foot her home again*, CYMBELINE, iii. 5. 144.

**foot**, to tread, to walk: *Saint Withold footed thrice the 'old* (Swithold footed thrice the old, *Dyce*), KING LEAR, iii. 4. 118.

**foot**, to move with measured steps, to dance: *Foot it featly*,

THE TEMPEST, i. 2. 379; *foot it, girls*, ROMEO AND JULIET, i. 5. 24.

**foot**, to fix or set foot in, or to set foot on: *he is footed in this land already*, HENRY V., ii. 4. 143; *there is part of a power already footed*, KING LEAR, iii. 3. 13; *the traitors Late footed in the kingdom*, KING LEAR, iii. 7. 44.

**foot-cloth**, a housing of cloth, hanging down on both sides of a horse, 2 HENRY VI., iv. 7. 43.

**foot-cloth mule**, 2 HENRY VI., iv. 1. 54; *foot-cloth horse*, RICHARD III., iii. 4. 86; animals ornamented with a *foot-cloth*.

**for**, for that, because: *for they are sent by me*, THE TWO GENTLEMEN OF VERONA, iii. 1. 148; *For I have had such faults*, MEASURE FOR MEASURE, ii. 1. 28; *But for my hand, as unattempted yet*, etc., KING JOHN, ii. 1. 591; *And, for my heart disdained*, etc., RICHARD II., i. 4. 12; *And, for our coffers, with too great a court*, etc., RICHARD II., i. 4. 43; *For it requires the royal debt it lent you*, RICHARD III., ii. 2. 95; *For she is with me*, OTHELLO, i. 3. 268; *for I am black*, OTHELLO, iii. 3. 267; *For we do fear the law*, CYMBELINE, iv. 2. 130.

**for**, because of: *Leave nothing out for length*, CORIOLANUS, ii. 2. 47; *For certain friends that are both his and mine*, MACBETH, iii. 1. 120.

**for catching cold**, THE TWO GENTLEMEN OF VERONA, i. 2. 136; *For swallowing the treasure of the realm*, 2 HENRY VI., iv. 1. 74; *For going on death's net*, PERICLES, i. 1. 40; *For blunting the fine point of seldom pleasure*, SONNETS, lii. 4. In these passages *for* has generally been glossed "for fear of, in prevention of;" but Horne Tooke maintains that *for* is properly a noun, and has always one and the same meaning, viz. "cause;" so that, according to his explanation of the word, the *cause* of Lucetta's taking up the papers was *that they might not catch cold*; the



*cause* of the Captain's damming-up Pole's mouth was *that it might not swallow the treasure of the realm*; the *cause* of Pericles's being advised to desist was *that he might not go on death's net*; and the *cause* of the rich man not every hour surveying his treasure is *that he may not blunt the fine point of seldom pleasure*; philologers, however, are far from agreed about the etymology of *for*. See Webster's *Dict.*, Latham's ed. of *Johnson's Dict.*

*for and*, equivalent to *and also*, HAMLET, v. 1. 92.

*for me, for, or on, my part*: *Faith, none for me*, RICHARD II., i. 4. 6.

*for thy hand* — *The lily I condemned*, "I condemned the lily for presuming to emulate the whiteness of thy hand" (MALONE), SONNETS, xcix. 6.

*for why*, because, for this reason that, THE TWO GENTLEMEN OF VERONA, iii. 1. 99; THE COMEDY OF ERRORS, iii. 2. 102; THE TAMING OF THE SHREW, iii. 2. 163; RICHARD II., v. 1. 46; TITUS ANDRONICUS, iii. 1. 231; THE RAPE OF LUCRECE, 1222; THE PASSIONATE PILGRIM, x. 8, 10; xv. 12.

*forage, and run*, KING JOHN, v. 1. 59. Johnson says, *forage* here means "range abroad."

*forbid*, under a curse, forspoken, bewitched: *He shall live a man forbid*, MACBETH, i. 3. 21.

*force* — *Of*, Of necessity, necessarily: *We must of force dispense*, LOVE'S LABOUR'S LOST, i. 1. 145; *of force she must*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 40; *of force Must yield*, THE MERCHANT OF VENICE, iv. 1. 56; *of force I must*, THE MERCHANT OF VENICE, iv. 1. 416; *of force must know*, THE WINTER'S TALE, iv. 4. 415; *It must of force*, 1 HENRY IV., ii. 3. 114; *must of force give place to better*, JULIUS CÆSAR, iv. 3. 201.

*force*, to regard, to care for, to heed: *you force not to for-*

*swear*, LOVE'S LABOUR'S LOST, v. 2. 440; *I force not argument a straw*, THE RAPE OF LUCRECE, 1021.

**force**, to enforce, to urge: *When he would force it*, MEASURE FOR MEASURE, iii. 1. 111; *force them with a constancy*, HENRY VIII., iii. 2. 2; *Why force you this?* CORIOLANUS, iii. 2. 51.

**force**, to stuff: *force him with praises*, TROILUS AND CRESSIDA, ii. 3. 217; *malice forced with wit*, TROILUS AND CRESSIDA, v. 1. 55.

**force**, to strengthen: *Were they not forced with those that should be ours*, MACBETH, v. 5. 5.

**force perforce**, "Force, forcée. Of force, of necessitie, will he nill he, in spite of his teeth" (Cotgrave's *Fr. and Engl. Dict.*), 2 HENRY IV., iv. 1. 116; iv. 4. 46; 2 HENRY VI., i. 1. 253. Compare first *force* and *perforce*.

**fordo**, to undo, to destroy, HAMLET, v. 1. 215; *fordoës*, HAMLET, ii. 1. 103; OTHELLO, v. 1. 129; *fordid*, KING LEAR, v. 3. 255; *fordone* (overcome), A MIDSUMMER-NIGHT'S DREAM, v. 1. 363; KING LEAR, v. 3. 291.

**fore-end of my time** — *The*, The fore part, the early part of my time, CYMBELINE, iii. 3. 73.

**foregoers**, progenitors, ancestors, ALL 'S WELL THAT ENDS WELL, ii. 3. 135.

**'forehand sin** — *The*, The previous sin, MUCH ADO ABOUT NOTHING, iv. 1. 49.

**forehand shaft**, 2 HENRY IV., iii. 2. 46. "An arrow particularly formed for shooting straight forward; concerning which Ascham [in his *Toxophilus*] says, that it should be big-breasted. His account is, however, rather obscure," etc. Nares's *Gloss*.

**forehead** *As low as she would wish it* — *Her*, ANTONY AND CLEOPATRA, iii. 3. 32. This has been shown to be a cant phrase of the time.

**forehorse to a smock** — *The, ALL 'S WELL THAT ENDS WELL*, ii. 1. 30. "The *forehorse* of a team was gaily ornamented with tufts and ribbons and bells. Bertram complains that, bedizened like one of these animals, he will have to squire ladies at the court, instead of achieving honour in the wars" (STAUNTON).

**foreign man still** — *Kept him a*, "Kept him out of the king's presence, employed in foreign embassies" (JOHNSON), HENRY VIII., ii. 2. 126.

**forestall'd remission** — *A ragged and*, 2 HENRY IV., v. 2. 38. Johnson thinks that "perhaps by *forestall'd remission* he [the author] may mean a pardon begged by a voluntary confession of offence and anticipation of the charge." According to Mason, both here and in Massinger (*The Duke of Milan*, act iii. sc. 1, and *The Bondman*, act iii. sc. 3, — *Works*, vol. i. p. 282, vol. ii. p. 69, ed. Gifford, 1813) "*a forestall'd remission* seems to mean, a remission that it is predetermined shall not be granted, or will be rendered nugatory." Malone believes that here "*forestall'd* only means *asked before it is granted*." Mr. Knight explains *a forestall'd remission* by "*a pardon supplicated, not offered freely*." See *ragged*.

**forfeit**, to transgress, to offend : *still forfeit in the same kind*, MEASURE FOR MEASURE, iii. 2. 181.

**forfeit, sovereign, of my servant's life** — *The*, RICHARD III., ii. 1. 99. "He means the *remission* of the forfeit" (JOHNSON).

**forfeits, penalties, punishments** : *Remit thy other forfeits*, MEASURE FOR MEASURE, v. 1. 518.

**forfeits in a barber's shop** — *Like the*, MEASURE FOR MEASURE, v. 1. 319. "[Barbers'] shops were places of great resort, for passing away time in an idle manner. By way of enforcing some kind of regularity, and, perhaps, at least as much to promote drinking, certain laws were usually hung up, the transgression of which was to be punished

by specific forfeitures. It is not to be wondered, that laws of that nature were as often laughed at as obeyed." Nares's *Gloss.* in "Forfeits," etc. Steevens pronounced the metrical list of forfeits published by Kenrick to be a forgery; but it would seem that they are not wholly so. "Upwards of forty years ago," says Moor, "I saw a string of such rules at the tonsor's of Alderton, near the sea. I well recollect the following lines to have been among them; as they are also in those of Nares [that is, those cited from Kenrick by Nares in his *Gloss.*], said to have been copied in Northallerton in Yorkshire :

'First come, first serve — then come not late,' etc.

*Suffolk Words*, etc., 1823, p. 133.

**forfend**, to forbid, to prohibit, to avert, *THE WINTER'S TALE*, iv. 4. 522; *RICHARD II.*, iv. 1. 129; 1 *HENRY VI.*, v. 4. 65; 2 *HENRY VI.*, iii. 2. 30; 3 *HENRY VI.*, ii. 1. 191; *TITUS ANDRONICUS*, i. 1. 434; *OTHELLO*, v. 2. 33, 189; *CYMBELINE*, v. 5. 287; *forfended*, *KING LEAR*, v. 1. 11.

**forgetive**, inventive, 2 *HENRY IV.*, iv. 3. 98.

**forgot**? — *How comes it, Michael, you are thus*, *How comes it, Michael, that you have thus forgot yourself*? *OTHELLO*, ii. 3. 180.

**fork**, a barbed arrow-head, — a barbed arrow (see *forked heads*): *though the fork invade The region of my heart*, *KING LEAR*, i. 1. 143.

**fork**, a forked tongue: *the soft and tender fork Of a poor worm*, *MEASURE FOR MEASURE*, iii. 1. 16; *Adder's fork*, *MACBETH*, iv. 1. 16.

**forked**, horned: *o'er head and ears a fork'd one* (a cuckold), *THE WINTER'S TALE*, i. 2. 186; *this forked plague* (cuckold's horns), *OTHELLO*, iii. 3. 280.

**forked heads**, *As YOU LIKE IT*, ii. 1. 24. "The barbed or forked head of an arrow. *Fer de flesche à oreilles.*" *Cot-*

grave's *Fr. and Engl. Dict.* "Item the xix. daye [of August 1530] paid to a woman in rewarde that gave the king forked heddes for his Crosbow . . . xvs." *The Privy . Purse Expences of King Henry the Eighth*, p. 87, ed. Nicolas.

*forks presages snow* — *Whose face between her*, KING LEAR, iv. 6. 119. "*Whose face between her forks*, that is, her hand held before her face, in sign of modesty, with the fingers spread out, forky" (WARBURTON). "The construction is not 'Whose face between her forks,' etc., but 'Whose face presages snow,' etc. The following expression, I believe, every body but Mr. Warburton understands; and he might, if he had read a little farther; which would have saved him this ingenious note. See in *Timon of Athens*, iv. 3. 383-384:

"Whose blush doth thaw the consecrated snow  
That lies on Dian's lap"

(EDWARDS). "To preserve the modesty of Mr. Edwards's happy explanation, I can only hint a reference to the word *fourcheure* in Cotgrave's *Dictionary*" (STEEVENS). Warburton's interpretation of this passage has more recently been adopted by a gentleman (Mr. W. C. Jourdain—in *Transactions of the Philological Society*, 1857, p. 134), who maintains that the lady in our text is looking through her fingers just as a woman is represented doing at the drunken and naked Noah in a picture by Gozzoli in the Campo Santo, and as maids are said to do at a certain object in Jonson's *Sad Shepherd*; but qy. if *Whose face between her forks* — that is, "Whose face half concealed by her fingers" — *presages snow* reads as a complete sentence? and if it be considered as such, can *presages snow* mean anything else than "presages a fall of snow"? Besides, does not *Whose face presages snow between her forks*, that is, "Whose face presages that snow lies inter femora," agréer better than the other construction and explanation of the

passage with what presently follows,—*Down from the waist, etc. ?*

**form** *that they cannot sit at ease on the old bench— Who stand so much on the new,* A quibble on the double meaning of *form*, ROMEO AND JULIET, ii. 4. 34.

**formal**, “retaining the proper and essential characteristic” (Johnson’s *Dict.*), rational, sane : *To make of him a formal man again* (“to bring him back to his senses, and the forms of sober behaviour. So, in *Measure for Measure*, v. 1. 234, ‘*informal women*,’ for just the contrary,” STEEVENS), THE COMEDY OF ERRORS, v. 1. 105 ; *any formal capacity* (“any one in his senses, any one whose *capacity* is not disarranged, or out of *form*,” STEEVENS), TWELFTH NIGHT, ii. 5. 108 ; *the formal vice* (the Vice who “puts on a *formal* demeanour,” THEOBALD ; “perhaps means the *shrewd*, the *sensible* Vice,” MALONE ; “the regular Vice, according to the form of the old dramas,” Nares’s *Gloss.*, *sub* “Iniquity ;” “the Vice who conducts himself according to a set form,” KNIGHT), RICHARD III., iii. 1. 82 (see *Vice—Like to the old*, etc.) ; *Not like a formal man* (a “decent, regular” man, JOHNSON ; “a man *in his senses*,” STEEVENS ; “a man *in form*, that is, *shape*,” MALONE ; a man “in a right form, an usual shape,” Nares’s *Gloss.*), ANTONY AND CLEOPATRA, ii. 5. 41.

**former ensign**, JULIUS CÆSAR, v. 1. 79. “Foremost ensign,” or “forward ensign ;” both of which have been substituted by editors.

**former fortune**—*A*, “former credit and power” (JOHNSON), CORIOLANUS, v. 3. 202.

**forslow**, to delay, to loiter, 3 HENRY VI., ii. 3. 56.

**forspent**, exhausted, 2 HENRY IV., i. 1. 37 ; 3 HENRY VI., ii. 3. 1.

**forespoke**, spoke against, gainsaid, ANTONY AND CLEOPATRA, iii. 7. 3.

**forthcoming**, in custody : *Your lady is forthcoming*, 2 HENRY VI., ii. 1. 174.

**forthright**, a straight path : *Or hedge aside from the direct forthright*, TROILUS AND CRESSIDA, iii. 3. 158 ; *Through forth-rights and meanders* ("The passage is explained by the fact of the allusion being to an artificial maze, sometimes constructed of straight lines [forth-rights], sometimes of circles [meanders]," KNIGHT), THE TEMPEST, iii. 3. 3.

**forty**, used as "the familiar number on many occasions, where no very exact reckoning was necessary" (STEEVENS) ; "Anciently adopted to express a great many" (STAUNTON) : *forty shillings*, THE MERRY WIVES OF Windsor, i. 1. 179 ; '*the humour of forty fancies*,' THE TAMING OF THE SHREW, iii. 2. 64 (see *humour*, etc.) ; *forty pound*, TWELFTH NIGHT, v. 1. 171 ; *these forty years*, RICHARD II., i. 3. 159 ; *forty moys*, HENRY V., iv. 4. 13 ; *forty year*, 1 HENRY VI., i. 3. 90 ; *these forty hours*, HENRY VIII., iii. 2. 253 ; *some forty truncheoners*, HENRY VIII., v. 4. 49 ; *forty of them*, CORIOLANUS, iii. 1. 243 ; *forty paces*, ANTONY AND CLEOPATRA, ii. 2. 233.

**forty pence**, no, I will bet forty pence that it does not, HENRY VIII., ii. 3. 89. "*Forty-pence* was, in those days, the proverbial expression of a small wager, or a small sum. Money was then reckoned by pounds, marks, and nobles. *Forty-pence* is half a noble, or the sixth part of a pound. Forty pence, or three and four pence, still remains, in many offices, the legal and established fee" (STEEVENS).

**forwearied**, worn out, KING JOHN, ii. 1. 233.

**fosset-seller**, one who sells *fossets* or *faucets* (Fr. *faussets*), the pipes inserted into a vessel to give vent to the liquor, and stopped up by a peg or spigot ("A fosset, *dolii siphon*." Coles's *Lat. and Engl. Dict.*), CORIOLANUS, ii. 1. 65.

**fought at head** — *As true a dog as ever*, TITUS ANDRONICUS, v. 1. 102. "An allusion to bulldogs, whose generosity



and courage are always shown by meeting the bull in front, and seizing his nose" (JOHNSON). Steevens adds, from Sir J. Davies and Marlowe's *Epigrams*,

"Amongst the bears and dogs he goes;  
Where, whilst he skipping cries, 'To head, to head,'" etc.  
Marlowe's *Works*, p. 363, ed. Dyce, 1858.

**foul**, plain, homely, ugly : *Her amber hairs for foul hath amber quoted*, LOVE'S LABOUR'S LOST, iv. 3. 83 (see quote) ; *a foul slut*, AS YOU LIKE IT, iii. 3. 31 ; *I am foul*, AS YOU LIKE IT, iii. 3. 34 ; *Foul is most foul, being foul*, AS YOU LIKE IT, iii. 5. 62 ; *as foul as was Florentius' love*, THE TAMING OF THE SHREW, i. 2. 67 (see *Florentius*) ; *Were I hard-favour'd, foul*, VENUS AND ADONIS, 133 ; *all they foul*, SONNETS, cxxxii. 14.

**foulness**, plainness, homeliness, ugliness : *praised be the gods for thy foulness*, AS YOU LIKE IT, iii. 3. 35 ; *in love with your foulness*, AS YOU LIKE IT, iii. 5. 66.

**found his state in safety** — *No reason Can*, TIMON OF ATHENS, ii. 1. 13. That is, says Johnson, "Reason cannot find his fortune to have any safe or solid foundation."

**found** — *Well*, "Of known, acknowledged excellence" (STEEVENS), "well furnished" (GRANT WHITE — wrongly), ALL 'S WELL THAT ENDS WELL, ii. 1. 101.

**foundation** — *God save the*, MUCH ADO ABOUT NOTHING, v. 1. 303. "Such was the customary phrase employed by those who received alms at the gates of religious houses. Dogberry, however, in the present instance, might have designed to say 'God save the founder!'" (STEEVENS).

**four hours** — *Any time these*, THE WINTER'S TALE, v. 2. 131 ; *I will peat his pate four days*, HENRY V., v. 1. 38 ; *four hours together*, HAMLET, ii. 2. 159 ; *Four feasts are toward*, ANTONY AND CLEOPATRA, ii. 6. 73 ; *fast from all four days*, ANTONY AND CLEOPATRA, ii. 7. 100. In these cases, "four" is used for an indefinite time.

**foutre** (*foutra*, *Dyce*) *for the world* — *A*, 2 HENRY IV., v. 3. 98; *A foutre for thine office*, 2 HENRY IV., v. 3. 114. A coarse expression of contempt (from the Latin *futuere*), in vulgar use at the time.

**fox** — *Thou diest on point of*, HENRY V., iv. 4. 9. "This [*fox*] was a familiar and favourite expression for the old English weapon, the broad-sword of Jonson's days, as distinguished from the small (foreign) sword." Gifford's note on *Jonson's Works*, vol. iv. p. 429. So in Webster's *White Devil*:

"O, what blade is 't?"

A Toledo, or an English *fox*?"

*Works*, p. 50, ed. Dyce, 1857.

"The name [*fox*] was given from the circumstance that Andrea Ferrara, and, since his time, other foreign sword-cutlers, adopted a fox as the blade-mark of their weapons. Swords, with a running-fox rudely engraved on the blades, are still occasionally to be met with in the old-curiosity shops of London" (STAUNTON).

**foxship**, cunning, CORIOLANUS, iv. 2. 18.

**fracted**, broken, HENRY V., ii. 1. 121; TIMON OF ATHENS, ii. 1. 22.

**fractions** — *These hard*, TIMON OF ATHENS, ii. 2. 211. "Flavius, by *fractions*, means *broken hints*, *interrupted sentences*, *abrupt remarks*" (JOHNSON).

**frame**, order, disposition: *frugal nature's frame*, MUCH ADO ABOUT NOTHING, iv. 1. 128.

**frampal**, *frampold* (different forms of the same word): *to be frampal*, to be peevish, froward, THE TWO NOBLE KINSMEN, iii. 5. 59; *a very frampold life*, a very uneasy, vexatious, turbulent life, THE MERRY WIVES OF WINDSOR, ii. 2. 82.

**France?** Mess. *From France to England* — *How goes all in*, KING JOHN, iv. 2. 109. "The King asks *how all goes in France*; the Messenger catches the word *goes*, and

answers that *whatever* is in France goes now into England" (JOHNSON).

**France?** . . . *In her forehead, etc.* — Where, THE COMEDY OF ERRORS, iii. 2. 121. The passage is a punning allusion (playing on *hair* and *heir*) to the War of the League against Henry of Navarre, heir of Henry III. of France, whose cause was supported by Elizabeth.

**France,** *Young gentlemen would be as sad as night, Only for wantonness — When I was in,* KING JOHN, iv. 1. 14. "I doubt whether our author had any authority for attributing this species of affectation to the French. He generally ascribes the manners of England to all other countries" (MALONE). The French may or may not have been the inventors of this singular mark of gentility, which, it is well known, was once highly fashionable in England. But Nash, in one of his tracts, expressly mentions an assumed melancholy as among the follies which "idle travellers" brought home from France. The passage is very curious; "What is there in Fraunce to be learnd more than in England, but falshood in fellowship, perfect slouenrie, to loue no man but for my pleasure, to sweare *Ah par la mort Dieu* when a mans hammes are scabd? For the idle traueller (I meane not for the souldiour), I haue knowen some that haue continued there by the space of halfe a dozen yeare, and when they come [came] home, they haue hyd a little weerish leane face vnder a broad French hat, kept a terrible coyle with the dust in the streete in their long cloakes of gray paper, and spoke English strangely. Nought else haue they profited by their trauell saue learnt to distinguish of the true Burdeaux grape, and knowe a cup of neate Gascoygne wine from wine of Orleance; yea, and peraduenture this also, to esteeme of the poxe as a pimple, to weare a veluet patch on their face, and walke melancholy with their armes folded." *The Vnfortunate Traveller, Or, The Life of Jacke Wilton*, 1594, sig. L 4.

**Francisco** — *My*, THE MERRY WIVES OF WINDSOR, ii. 3. 25.

"He means 'My Frenchman'" (MALONE).

**frank**, a small enclosure in which animals, generally boars, were fattened, a sty ("Franc. *A franke or stie, to feed and fatten hogs in.*" Cotgrave's *Fr. and Engl. Dict.*): in the old *frank*, 2 HENRY IV., ii. 2. 140.

**frank'd up**, styed up, RICHARD III., i. 3. 314; iv. 5. 3.

**franklin**, a freeholder, 1 HENRY IV., ii. 1. 53; CYMBELINE, iii. 2. 76; *franklins*, THE WINTER'S TALE, v. 2. 154.

**Frateretto**, KING LEAR, iii. 6. 6. A fiend, with whom, it would seem, Shakespeare became acquainted from Harsnet's *Declaration of egregious Popish Impostures*, 1603. See p. 49 of that work.

**fraughting souls** — *The*, The souls who compose the fraught or freight, THE TEMPEST, i. 2. 13.

**free**, liberal: *Being free itself, it thinks all others so*, TIMON OF ATHENS, ii. 2. 233.

**free**, free from vicious taint, guiltless: *More free than he is jealous*, THE WINTER'S TALE, ii. 3. 30; *Make mad the guilty and appal the free*, HAMLET, ii. 2. 557.

**free things**, "states clear from distress" (JOHNSON), KING LEAR, iii. 6. 105.

**Free-town**, ROMEO AND JULIET, i. 1. 100. This is the name of the residence of the Capulets in Brooke's poem.

**French crown more** — *A*, MEASURE FOR MEASURE, i. 2. 50; *Some of your French crowns have no hair at all*, A MIDSUMMER-NIGHT'S DREAM, i. 2. 86; *the French may lay twenty French crowns to one, they will beat us; for they beat them on their shoulders*, HENRY V., iv. 1. 222. Quibbling allusions to the baldness produced by the French (venereal) disease, — which baldness was known by the name of *French crown*.

**fret me, yet you cannot play upon me** — *Though you can*, HAMLET, iii. 2. 362. "Here is a play on words, and a

double meaning. Hamlet says, *though you can vex me, you cannot impose on me; though you can stop the instrument, you cannot play on it*" (DOUCE). See the next article.

**frets**, the stops of instruments of the lute or guitar kind, "small lengths of wire on which the fingers press the strings in playing the guitar" (Busby's *Dict. of Musical Terms*, third ed.), *THE TAMING OF THE SHREW*, ii. 1. 148, 151.

**friend**, a lover — a term applied to both sexes: *hath got his friend with child*, *MEASURE FOR MEASURE*, i. 4. 29; *walk about with your friend*, *MUCH ADO ABOUT NOTHING*, ii. 1. 73; *come in visard to my friend*, *LOVE'S LABOUR'S LOST*, v. 2. 404.

**friend** — *At*, On terms of friendship: *all greetings, that a king, at friend, Can send his brother*, *THE WINTER'S TALE*, v. 1. 140.

**friend** — *To*, "Is equivalent to '*for friend*.' So we say *To take to wife*. The German form of *to* (*zu*) is used in a somewhat similar manner," etc. (CRAIK): *we shall have him well to friend*, *JULIUS CÆSAR*, iii. 1. 144; *As I shall find the time to friend*, *MACBETH*, iv. 3. 10; *opportunity to friend*, *CYMBELINE*, i. 4. 102.

**friends to meet**; *but mountains may be removed, etc.* — *It is a hard matter for*, *AS YOU LIKE IT*, iii. 2. 171. "Alluding ironically to the proverb, 'Friends may meet, but mountains never greet.' See Ray's Collection [p. 110, ed. 1768]" (STEEVENS).

**frippery**, a shop for the sale of second-hand apparel (Fr. *frippe*), *THE TEMPEST*, iv. 1. 225.

**from**, away from, departing from: *this is from my commission*, *TWELFTH NIGHT*, i. 5. 178; *anything so overdone is from the purpose of playing*, *HAMLET*, iii. 2. 20; *from the sense of all civility*, *OTHELLO*, i. 1. 132.

**from** *my house, if I had it*, MUCH ADO ABOUT NOTHING, i. 1. 244 ; *So, I commend me from our house in grief*, THE RAPE OF LUCRECE, 1308. The usual formula at the conclusion of letters in Shakespeare's time was *from the house* of the writer. As to the words, *if I had it*, in the first of these passages, — the same sort of joke is found in the translation of the *Menæchmi*, 1595, by W. W. [William Warner ?] :

“ *Men.* What, mine owne Peniculus ?

*Pen.* Yours (if aith) bodie and goods, *if I had any.*” Sig. B.

**front**, a beginning : *in April's front*, THE WINTER'S TALE, iv. 4. 3 ; *in summer's front*, SONNETS, cii. 7.

**front**, to oppose : *you four shall front them*, 1 HENRY IV., ii. 2. 57 ; *to front his revenges with the easy groans of old women*, CORIOLANUS, v. 2. 40 ; *Which fronted mine own peace*, ANTONY AND CLEOPATRA, ii. 2. 65.

**front** *but in that file Where others tell steps with me*, HENRY VIII., i. 2. 42. Explained by Johnson, “I am but *primus inter pares* ; I am but first in the row of counsellors ;” on which explanation Mason remarks, “This was the very idea that Wolsey wished to disclaim. It was not his intention to acknowledge that he was the first in the row of counsellors, but that he was merely on a level with the rest, and stept in the same line with them.”

**frontier**, an outwork in fortification : *The moody frontier of a servant brow* (the word used metaphorically), 1 HENRY IV., i. 3. 19 ; *Of palisadoes, frontiers, parapets*, 1 HENRY IV., ii. 3. 49.

**frontlet** *on ? — What makes that*, KING LEAR, i. 4. 187. A *frontlet* was a forehead-cloth, worn formerly by ladies at night to give smoothness to their foreheads. Here, of course, the word is equivalent to “angry, scowling look.”

**froth** *and lime*, THE MERRY WIVES OF WINDSOR, i. 3. 14. Steevens states that “the first was done by putting soap

into the bottom of the tankard when they drew the beer ;” but I question if Shakespeare alludes to frothing beer *by means of soap* (Compare “You, Tom Tapster, that tap your small cans of beere to the poore, and yet *fill them halfe full of froth*,” etc. Greene’s *Quip for an Vpstart Courtier*, sig. F 2 verso, ed. 1620 ;

“Whose horses may be cosen’d, or what jugs  
*Fill’d up with froth ?*” Jonson’s *New Inn*, act ii. sc. 2 ;

“I fill my pots most duly  
Without deceit or *froth*, sir.”

*The Jolly Tradesman*, — Dufey’s *Pills to purge Melancholy*, vol. vi. p. 91).

**fruitful** *As the free elements — As*, “Liberal, bountiful, as the elements, out of which all things are produced” (JOHNSON), *OTHELLO*, ii. 3. 330.

**fruitful meal — One**, One copious meal, *MEASURE FOR MEASURE*, iv. 3. 151.

**fruitfully**, fully : *you understand me ? — Most fruitfully*, *ALL’S WELL THAT ENDS WELL*, ii. 2. 64.

**fruitfully**, abundantly : *time and place will be fruitfully offered*, *KING LEAR*, iv. 6. 266.

**frush**, to bruise, to break to pieces, *TROILUS AND CRESSIDA*, v. 6. 29.

**frustrate**, frustrated : *Our frustrate search*, *THE TEMPEST*, iii. 3. 10 ; *Being so frustrate*, *ANTONY AND CLEOPATRA*, v. 1. 2.

**full**, complete : *as full as fortunate a bed*, *MUCH ADO ABOUT NOTHING*, iii. 1. 45 ; *What a full fortune*, *OTHELLO*, i. 1. 67 ; *a full soldier*, *OTHELLO*, ii. 1. 36 ; *his full fortune*, *CYMBELINE*, v. 4. 110 ; *full of face* (“completely, exuberantly beautiful,” MALONE), *PERICLES*, i. *Gower*, 23 ; *the fullest man*, *ANTONY AND CLEOPATRA*, iii. 13. 87.

**full-fortuned**, *ANTONY AND CLEOPATRA*, iv. 15. 24. Compare the preceding article.

**fullam**. See *gourd and fullam*.



**fulfil**, to fill completely : *that they are so fulfill'd With men's abuses*, THE RAPE OF LUCRECE, 1258 ; *fulfilling bolts* (bolts that quite fill the staples), TROILUS AND CRESSIDA, PROLOGUE, 18.

**fulsome**, lustful : *the fulsome ewes*, THE MERCHANT OF VENICE, i. 3. 81. (The meaning of *fulsome* in this line is determined by what precedes, "the ewes, being rank.")

**fulsome wine**, wine that is disgusting or nauseous, RICHARD III., v. 3. 132.

**fumiter** or *fumitory*, the *fumaria officinalis*, a weed common in cornfields, KING LEAR, iv. 4. 3 ; *fumitory* (Cambridge), HENRY V., v. 2. 45.

**funerals**, funeral, TITUS ANDRONICUS, i. 1. 381 ; JULIUS CÆSAR, v. 3. 105. The plural was sometimes used (compare *obsequies*), but the more common form in Shakespeare is *funeral*.

**furnaces**, throws out as from a furnace, CYMBELINE, i. 6. 65.

**furnishings**, KING LEAR, iii. 1. 29. Explained by Steevens "samples."

**furred pack**, "a wallet or knapsack of skin with the hair outward" (JOHNSON), 2 HENRY VI., iv. 2. 46.

**fust**, to grow fusty or mouldy, HAMLET, iv. 4. 39.

**fustilarian**, a low term of abuse, — formed from *fusty* (surely not, as Steevens conjectures, from *fustis*), 2 HENRY IV., ii. 1. 57.

## G

**gaberdine**, a coarse loose outer garment, a frock or mantle (Span. *gavardina* : "Gaban. *A cloake of Felt for rainie weather ; a Gabardine.*" Cotgrave's *Fr. and Engl. Dict.*), THE TEMPEST, ii. 2. 37, 103 ; THE MERCHANT OF VENICE, i. 3. 107.

**gad of steel** — *A*, A pointed instrument of steel, a steel point, TITUS ANDRONICUS, iv. 1. 104.

**gad** — *Done Upon the*, "Done suddenly, while the iron (the *gad* — the iron bar) is hot" (RITSON), *KING LEAR*, i. 2. 26.

**gage**, a pledge, *RICHARD II.*, i. 1. 69, 146, 161, 174, 176, 186; iv. 1. 25, 34, 46, etc. "*Gage*. A pledge, French. Hence the glove or gauntlet thrown down in challenges was called a *gage*, because, by throwing it, the challenger pledged himself to meet the person who should take it up." Nares's *Gloss*.

**gage**, to pledge : *gage them both in an unjust behalf*, 1 *HENRY IV.*, i. 3. 173; *Hath left me gaged*, *THE MERCHANT OF VENICE*, i. 1. 130; *Was gaged by our king*, *HAMLET*, i. 1. 91.

**gage** — *Lay to*, to leave in pawn : *Pawn'd honest looks, but laid no words to gage*, *THE RAPE OF LUCRECE*, 1351.

**gain-giving**, misgiving, *HAMLET*, v. 2. 208.

**gait**, way : *take his gait* ("take his way, or direct his steps," STEEVENS), *A MIDSUMMER-NIGHT'S DREAM*, v. 1. 405; *go your gait*, *KING LEAR*, iv. 6. 239.

**gait**, proceeding : *to suppress His further gait herein*, *HAMLET*, i. 2. 31.

**Galathe**, the name of Hector's horse, according to the modern additions to the tale of Troy, *TROILUS AND CRESSIDA*, v. 5. 20.

**gallant-springing**, "blooming, in the spring of life" (JOHNSON), *RICHARD III.*, i. 4. 218.

**Gallian**, Gallic, French, 1 *HENRY VI.*, v. 4. 139; *CYMBELINE*, i. 6. 65.

**galliard**, a quick and lively dance, "With lofty turnes and capriols in the ayre" (Sir John Davies's *Orchestra*, etc., st. 68), *TWELFTH NIGHT*, i. 3. 112, 120, 125; *HENRY V.*, i. 2. 252.

**galliasses**, *THE TAMING OF THE SHREW*, ii. 1. 370. "*Galliass*, or *Galleasse*. A large galley; a vessel of the same con-

struction as a galley, but larger and heavier. *Galeazza*, Italian; *galeasse*, French. According to the explanation given in Dr. Johnson's *Dictionary*, the masts of a *galeasse* were three, which could not be lowered like those in a galley; and the number of seats for rowers was thirty-two." Nares's *Gloss*.

**gallimaufry**, a strange medley, a confused jumble, a hotch-potch (Fr. *gallimafree*), *THE MERRY WIVES OF WINDSOR*, ii. 1. 103; *THE WINTER'S TALE*, iv. 4. 321.

**gallow**, to scare, to frighten, *KING LEAR*, iii. 2. 44.

**Galloway nags**, "common hackneys" (JOHNSON), 2 *HENRY IV.*, ii. 4. 180.

**gallowglasses**, heavy-armed foot-soldiers of Ireland and of the Western Isles, 2 *HENRY VI.*, iv. 9. 26; *MACBETH*, i. 2. 13. (And see Jamieson's *Etym. Dict. of the Scottish Language*, sub "Galloglach;" the etymon of the term is doubtful.)

**gallows**, a rogue (one deserving the gallows), *LOVE'S LABOUR'S LOST*, v. 2. 12.

**Gam** — *Davy*, *HENRY V.*, iv. 8. 102. "This gentleman being sent by Henry, before the battle, to reconnoitre the enemy, and to find out their strength, made this report: 'May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away.' He saved the king's life in the field. Had our poet been apprized of this circumstance, this brave Welshman would probably have been more particularly noticed, and not have been merely registered in a muster-roll of names" (MALONE).

**gamester**, a frolicksome, adventurous person: *Now will I stir this gamester*, *AS YOU LIKE IT*, i. 1. 146; *Sirrah young gamester*, *THE TAMING OF THE SHREW*, ii. 1. 392.

**gamester**, a facetious fellow, a wag: *You are a merry gamester*, *My Lord Sands*, *HENRY VIII.*, i. 4. 45.

**gamester**, a prostitute: *a common gamester to the camp*, ALL'S WELL THAT ENDS WELL, v. 3. 186; *a gamester at five or at seven*, PERICLES, iv. 6. 74.

**gap of breath** — *This*, This mouth, KING JOHN, iii. 4. 32.

**gaping**, shouting, roaring ("Littleton in his *Dictionary* has 'To gape or bawl, vociferor,'" REED): *leave your gaping*, HENRY VIII., v. 4. 3.

**garboils**, tumults, uproars, commotions (Fr. *garbouille*), ANTONY AND CLEOPATRA, i. 3. 61; ii. 2. 71.

**garden** — *The world's best*, France, HENRY V., Epilogue, 7.

**garden-house**, a summer-house (formerly often used for purposes of intrigue), MEASURE FOR MEASURE, v. 1. 210, 227; THE TWO NOBLE KINSMEN, iv. 3. 56.

**gardon**, Costard's blunder for *guerdon*, LOVE'S LABOUR'S LOST, iii. 1. 160, 161, 162.

**Gargantua's mouth**, AS YOU LIKE IT, iii. 2. 210. An allusion to the giant Gargantua in the immortal satire of Rabelais.

**garish**, splendid, shining, showy, gaudy, RICHARD III., iv. 4. 89; ROMEO AND JULIET, iii. 2. 25.

**gaskins**, loose hose or breeches, TWELFTH NIGHT, i. 5. 23.

**gasted**, frightened, KING LEAR, ii. 1. 55.

**gastness**, ghastliness, OTHELLO, v. 1. 106.

**gaud**, or *gawd*, a bawble, a trinket, a piece of finery, a showy ornament, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 164; *gawds*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 33; THE TAMING OF THE SHREW, ii. 1. 3; KING JOHN, iii. 3. 36; TROILUS AND CRESSIDA, iii. 3. 176; *gauds*, THE TWO NOBLE KINSMEN, iv. 2. 53.

**gaudy night**, a night of festivity and rejoicing, ANTONY AND CLEOPATRA, iii. 13. 183.

**gear**, dress: *shapeless gear*, LOVE'S LABOUR'S LOST, v. 2. 303.

**gear**, matter in hand, business: *I'll grow a talker for this*

- gear*, THE MERCHANT OF VENICE, i. 1. 110; *a good wench for this gear*, THE MERCHANT OF VENICE, ii. 2. 152; *To this gear*, 2 HENRY VI., i. 4. 14; TITUS ANDRONICUS, iv. 3. 52; *I will remedy this gear*, 2 HENRY VI., iii. 1. 91; *Will this gear ne'er be mended?* TROILUS AND CRESSIDA, i. 1. 6.
- gear*, stuff: *provide this gear*, TROILUS AND CRESSIDA, iii. 2. 207; *goodly gear*, ROMEO AND JULIET, ii. 4. 97; *soon-speeding gear*, ROMEO AND JULIET, v. 1. 60.
- geck*, a fool, a bubble: *made the most notorious geck and gull*, TWELFTH NIGHT, v. 1. 330.
- geck*, a subject of ridicule, a jest: *to become the geck and scorn*, CYMBELINE, v. 4. 67.
- geese* — *Since I plucked*, THE MERRY WIVES OF WINDSOR, v. 1. 23. "The allusion is to the schoolboys' custom of plucking quills out of the wings of geese, not only on the commons where they graze, but in the markets, as they hang by the neck, from the hands of the farmers who are selling them." *Sherwen Mss.*, — *apud Halliwell*.
- geminy*, a pair, THE MERRY WIVES OF WINDSOR, ii. 2. 8.
- general* — *The*, The people, the multitude: *The general subject to a well-wish'd king*, MEASURE FOR MEASURE, ii. 4. 27; *good or bad unto the general*, TROILUS AND CRESSIDA, i. 3. 342; *caviare to the general*, HAMLET, ii. 2. 431.
- general is not like the hive* — *When that the*, TROILUS AND CRESSIDA, i. 3. 81. That is, "when the general is not to the army like the hive to the bees, — the repository of the stock of every individual" (JOHNSON).
- general of our gracious empress, etc.* — *Were now the*, HENRY V., v. Prologue, 30. "The allusion is to the Earl of Essex, who in April, 1599, went to Ireland, as Governour, to quell the rebellion of Tyrone. On his departure a throng of all ranks and conditions pressed round him, cheering and blessing him. His return, in September of the same

year, far from being what the poet here reasonably predicted, was secret and solitary, for it had been preceded by disaster" (GRANT WHITE).

**general gender** — *The*, "The common race of the people" (JOHNSON), *HAMLET*, iv. 7. 18.

**general louts** — *Our*, "Our common clowns" (JOHNSON), *CORIOLANUS*, iii. 2. 66.

**generation**, children, offspring: *that makes his generation menses To gorge his appetite*, *KING LEAR*, i. 1. 116.

**generosity**, high birth: *To break the heart of generosity* ("To give the final blow to the nobles," JOHNSON), *CORIOLANUS*, i. 1. 209.

**generous**, noble: *The generous and gravest citizens*, *MEASURE FOR MEASURE*, iv. 6. 13; *the generous islanders*, *OTHELLO*, iii. 3. 284.

**Genius and the mortal instruments** — *The*, *JULIUS CÆSAR*, ii. 1. 66. "Apparently, by the *genius* we are to understand the contriving and immortal mind, and most probably the *mortal instruments* are the earthly passions" (CRAIK).

**gennets**, horses, — properly, Spanish horses, of the race of the Barbs, *OTHELLO*, i. 1. 114.

**Gentile, and no Jew** — *A*, *THE MERCHANT OF VENICE*, ii. 6. 51. "A jest arising from the ambiguity of *Gentile*, which signifies both a *heathen*, and *one well born*" (JOHNSON).

**gentle**, of liberal rank: *In whose success* (succession) *we are gentle*, *THE WINTER'S TALE*, i. 2. 394; *He said he was gentle, but unfortunate*; *CYMBELINE*, iv. 2. 39; *no gentler than my dog*, *HENRY V.*, iv. 5. 15.

**gentle, and not fearful** — *He's*. See *fearful* — *He's*, etc.

**gentle his condition**, "advance him to the rank of a gentleman" (JOHNSON), *HENRY V.*, iv. 3. 63.

**gentleman of the very first house** — *A*, *ROMEO AND JULIET*, ii. 4. 24. According to Steevens, "a gentleman of the first

rank, of the first eminence among these duellists ;” according to Mr. Staunton, “a gentleman-scholar of the very first school of fencing ;” while Mr. Halliwell and Mr. Grant White adopt the perhaps doubtful explanation which I gave long ago, viz. “a gentleman of the very first rank, alias an upstart fellow, a nobody ;” an explanation to which I was led by finding in Fletcher’s *Woman’s Prize*, act iv. sc. 1,

“ . . . but to be made a whim-wham,  
A jib-crack, and a gentleman o’ the first house,  
For all my kindness to her ;”

also in Cotgrave’s *Fr. and Engl. Dict.* “Gentilhomme de ville. A Gentleman of the first head, an upstart Gentleman ;” and in Coles’s *Lat. and Engl. Dict.* “An upstart Gentleman, a Gentleman of the first head, *homo novus, a se ortus.*”

gentles, gentlefolks : *Will you go, gentles ?* THE MERRY WIVES OF WINDSOR, iii. 2. 78 ; *but, gentles, agree,* LOVE’S LABOUR’S LOST, ii. 1. 224 ; *the gentles are at their game,* LOVE’S LABOUR’S LOST, iv. 2. 155 ; *Gentles, methinks you frown,* THE TAMING OF THE SHREW, iii. 2. 89 ; *But pardon, gentles all,* HENRY V., Prologue, 8 ; *the scene Is now transported, gentles,* HENRY V., ii. Prologue, 35.

gentry, complaisance, courtesy : *To show us so much gentry,* HAMLET, ii. 2. 22.

gentry, “rank derived from inheritance” (Johnson’s *Dict.*), rank as gentlefolks : *the article of thy gentry,* THE MERRY WIVES OF WINDSOR, ii. 1. 46 ; *which no less adorns Our gentry,* etc., THE WINTER’S TALE, i. 2. 393 ; *gentry, title, wisdom,* CORIOLANUS, iii. 1. 144.

George, the figure of Saint George on horseback worn by Knights of the Garter, 2 HENRY VI., iv. 1. 29 ; RICHARD III., iv. 4. 366, 369.

german, a “brother, one approaching to a brother in proximity of blood” (Johnson’s *Dict.*) : *german to the lion,*



TIMON OF ATHENS, iv. 3. 337; *gennets for germans* (relations), OTHELLO, i. 1. 114.

**German clock**, *Still a-repairing* — *Like a*, LOVE'S LABOUR'S LOST, iii. 1. 180. So in Jonson's *Silent Woman*, Otter says, "She takes herself asunder still when she goes to bed, into some twenty boxes; and about next day noon is put together again, like a great German clock;" on which passage Gifford remarks, "These and similar allusions to the cumbrous and complicated machinery of the first clocks (which we received from Germany) are very frequent in our old dramatists." Jonson's *Works*, vol. iii. p. 432.

**German hunting in water-work** — *The*, 2 HENRY IV., ii. 1. 141. The representation of a German boar-hunt, — perhaps, of some particular boar-hunt (with no reference, surely, to the legend of the Wild Huntsman), executed in water-colour (or distemper?) on cloth.

**germane**, or *german*, related, akin: *those that are germane to him*, THE WINTER'S TALE, iv. 4. 762; *more germane to the matter*, HAMLET, v. 2. 155.

**Germans desire to have three of your horses: the duke himself will be, etc.** — *The*, THE MERRY WIVES OF WINDSOR, iv. 3. 1; *there is three cozen-germans that has cozened, etc.*, THE MERRY WIVES OF WINDSOR, iv. 5. 70. See *duke de Jarmany* — *A*.

**Germany**, *can dearly witness* — *The upper*, HENRY VIII., v. 3. 30. "Alluding to the heresy of Thomas Muntzer, which sprung up in Saxony in the years 1521 and 1522. See an account of his tenets in Alexander Ross's *View of all Religions in the World*, 6th edit. p. 398, etc." (GREY).

**germins**, *germs*, *seeds*, MACBETH, iv. 1. 59; KING LEAR, iii. 2. 8.

**gest** *Prefix'd for 's parting* — *To let him there a month behind the*, *To detain him there a month beyond the time*

prescribed for his departure, *THE WINTER'S TALE*, i. 2. 41. In a royal "progress" the lodgings and stages for rest were called *gests* (from the Fr. *giste*); and, as Nares (in *Gloss.*) remarks, the table of the *gests* limited not only the places, but the time of staying at each.

*gests*, exploits, *ANTONY AND CLEOPATRA*, iv. 8. 2.

*get within him*, get within his guard, close with him, *THE COMEDY OF ERRORS*, v. 1. 34.

*ghost*, a dead body. See *timely-parted ghost*.

*ghosted*, haunted as a ghost, *ANTONY AND CLEOPATRA*, ii. 6. 13.

*giant* — *Some mollification for your*, *TWELFTH NIGHT*, i. 5. 192. "Ladies, in romance, are guarded by giants, who repel all improper or troublesome advances. Viola, seeing the waiting-maid so eager to oppose her message, entreats Olivia to pacify her giant" (JOHNSON). "Viola likewise alludes to the diminutive size of Maria" (STEEVENS).

*gib* — *A*, *HAMLET*, iii. 4. 190; *as melancholy as a gib cat*, *1 HENRY IV.*, i. 2. 72. *A gib* or a *gib cat* is an old male cat, — *gib* being the contraction of *Gilbert* ("A gibbe [or old male cat]. *Macou.*" Cotgrave's *Fr. and Engl. Dict.* "A Gib-cat, *Catus felis mas.*" Coles's *Lat. and Engl. Dict.*). Ray gives "As melancholy as a gibb'd [a corruption of *gib*] cat." *Proverbs*, p. 224, ed. 1768.

*gibbets on the brewer's bucket* — *He that*, *2 HENRY IV.*, iii. 2. 256. "This alludes to the manner of carrying a barrel, by putting it on a sling, which is thus described by R. Holme: 'The slings are a strong, thick, yet short pole, not above a yard and an half long: to the middle is fixed a strong plate with a hole, in which is put a hook . . . on this hook is [are] fastened two other short chains, with broad-pointed hooks, with them clasping the ends of the barrels above the heads, the barrel is lifted up, and borne by two men to any place, as is shewed Chap. V. No. 146.'

*Acad. of Armory*, B. iii. chap. vii. § 121. Most people who live in London have seen the operation, in taking a barrel from the dray, which is exactly represented by Holme's figure. It is evident, that to hang or *gibbet* a barrel on the pole, in this manner, must be done by a quick movement, so as to attach both hooks at once." Nares's *Gloss*.

**gig**, a kind of top ("Moscolo . . . *a top, or gigge or twir that children play with.*" Florio's *Ital. and Engl. Dict.* "Toupie. *A gig, or casting-top.*" Cotgrave's *Fr. and Engl. Dict.*), LOVE'S LABOUR'S LOST, iv. 3. 163; v. i. 57, 59.

**giglets** (or *giglots*), wantons, jades: *Away with those giglets*, MEASURE FOR MEASURE, v. 1. 345 ("A Giggle, or Gig-glet. *Gadrouillette.*" . . . "Gadrouillette: *A minx, gigne, flirt, callet, Gixie*; [a fained word, applyable to any such cattell]." Cotgrave's *Fr. and Engl. Dict.* "A Giglet, *femina petulans.*" Coles's *Lat. and Engl. Dict.*).

**giglot** (or *giglet*), wanton, giddy: *a giglot wench*, 1 HENRY VI., iv. 7. 41; *O giglot Fortune*, CYMBELINE, iii. 1. 31.

**gild** *the faces of the grooms withal, For it must seem their guilt — I 'll* (with a quibble on *gild* and *guilt*), MACBETH, ii. 2. 56; *gilt with Frenchmen's blood*, KING JOHN, ii. 1. 316. "To *gild* any thing with blood is a very common phrase in the old plays" (STEEVENS). "At this we shall not be surprised, if we recollect that gold was popularly and very generally styled *red*." Nares's *Gloss*.; and see *golden blood*, etc.

**gilded 'em** — *This grand liquor that hath*, THE TEMPEST, v. 1. 280. *Gilded* is a cant expression for "drunk;" and in *grand liquor* there is an allusion to the grand elixir of the alchemists. Compare *medicine hath With his tinct gilded thee — That great*.

**gilded puddle**, ANTONY AND CLEOPATRA, i. 4. 62. "On all puddles where there is much mixture of urine, as in stable-

yards, etc., there is formed a film, which reflects all the prismatic colours, and very principally yellow, and other tinges of a golden hue." Nares's *Gloss*.

**gillyvors** — *Carnations and streak'd*, THE WINTER'S TALE, iv. 4. 82; *gillyvors*, THE WINTER'S TALE, iv. 4. 98. "*Gillofer* or *Gelofer*. The old name for the whole class of carnations, pinks, and sweet-williams; from the French *girofle*, which is itself corrupted from the Latin *cariophyllum*. See an ample account of them in Lyte's *Dodoens*, pp. 172–175. In Langham's *Garden of Health* they are called *galofers*. See p. 281. Our modern word *gillyflower* is corrupted from this. See *Stocke Gillofer* in Lyte's *Dodoens*, p. 168. They were called *stock* from being kept both summer and winter." Nares's *Gloss*. "*Carnations and Gillovers*, or gilloflowers, belong to the genus *Dianthus*, and were well known in the time of Shakspeare. Parkinson, in his 'Garden of all sorts of Pleasant Flowers,' dedicated to the Queen of Charles I., and published in 1629, says that 'carnations and gilloflowers be the chiefest flowers of account in all our English gardens;' and he calls them *the pride of our English gardens*, and *the queen of delight and of flowers*, and adds: 'They flower not until the heat of the year, which is in July, and continue flowering until the colds of the autumn check them, or until they have wholly outspent themselves; and these fair flowers are usually *increased by slips*.' He also distinguishes them from the gilloflower called stock gillover. Gerarde, in his 'Herball,' describing the carnation-gilloflore, says: 'On the top of the stalks do grow very fair flowers, of an excellent sweet smell, and pleasant carnation colour, whereof it took his name.' Tusser, in 'Five Hundred Points of Good Husbandry,' notices gilloflowers red, white, and carnation, as distinct from wall gilloflowers and stock gilloflowers, and adds:

'The gilloflower also, the skilful doe know,  
Doth look to be covered in frost and in snow.'

Spenser, in 'Hobbinol's Dittie' [*The Shepheards Calendar, April*] has the following :

'Bring hither the pink and purple cullumbine,  
With gillyflowers;  
Bring sweet carnations [Bring coronations], and sops in wine,  
Worn of paramours.'

Sir W. J. Hooker's 'British Flora,' vol. i. p. 177, under *Dianthus Caryophyllus* (clove-pink carnation, or clove gilly-flower), says: 'Few persons, on seeing this plant, as it grows on old walls, would suppose it was the origin of one of the "fairest flowers of the season,"

"The curious choice clove July flower,"

or carnation of our gardens, with its endless diversity of colour and form; yet such it is always considered to be.' The streaked gillovors, noticed by Perdita, are produced by the flowers of one kind being impregnated by the pollen of another kind, and this art (or law) in nature Shakspeare alludes to in the delicate language used by Perdita, as well as to the practice of increasing the plants by slips." Beisly's *Shakspeare's Garden*, etc., p. 82.

**gilt**, gilding, golden show, display of gold: *the double gilt of this opportunity*, TWELFTH NIGHT, iii. 2. 23; *Our gayness and our gilt*, HENRY V., iv. 3. 110; *Than gilt his trophy*, CORIOLANUS, i. 3. 40; *Iron of Naples hid with English gilt*, 3 HENRY VI., ii. 2. 139; *when thou wast in thy gilt*, TIMON OF ATHENS, iv. 3. 301.

**gilt**, money: *for the gilt of France — O guilt indeed!* (with a quibble on *gilt* and *guilt*), HENRY V., ii. Prologue, 26.

**gimmel bit**, HENRY V., iv. 2. 49. This was a sort of double bit, in which the parts were united as in a gimmel-ring (derived by most from the Latin *gemellus*). "There came into fashion, towards the sixteenth century, a class of rings which were called *gimmel rings* or *gimmals*, and which, as the name implies, consisted at first of two rings united in one, but which were afterwards formed of three, and some-

times even of four separate rings. When the rings were closed together, the place at which they fastened was covered externally with the representation of two hands clasped, and hence the term *gimmel* is often applied to a single ring when it bears this particular device" (WRIGHT). Compare *joint-ring*.

**gimmors**, a gimcrack, a quaint contrivance (akin to, if not a corruption of, *gimmel*. See the preceding article), 1 HENRY VI., i. 2. 41.

**'gin**, to begin, MACBETH, v. 5. 49; *'gins*, THE TEMPEST, iii. 3. 106; MACBETH, i. 2. 25; HAMLET, i. 5. 90; CYMBELINE, ii. 3. 20; PERICLES, iii. 2. 100.

**ging**, a gang, THE MERRY WIVES OF WINDSOR, iv. 2. 103.

("And joyne with you a *ginge* of lusty ladds.

In all our *ginge* wee are but sixty five."

Heywood's *Fair Maid of the West*, Part First, 1631, pp. 40, 48.

"Who still led the Rusticke *Ging*."

Drayton's *Shepheards Sirena*, p. 146; appended to *The Battaile of Agincourt*, etc., 1627.

But the word is of great antiquity.)

**gingerly**, nicely, carefully, THE TWO GENTLEMEN OF VERONA, i. 2. 70.

**gipsy's lust**—*To cool a*, ANTONY AND CLEOPATRA, i. 1. 10; *Like a right gipsy hath at fast and loose*, etc., ANTONY AND CLEOPATRA, iv. 12. 28. In the first of these passages "*gipsy* is used both in the original meaning for an *Egyptian*, and in its accidental sense for a *bad woman*" (JOHNSON). In the second passage "There is a kind of pun arising from the corruption of the word *Egyptian* into *gipsy*. The old law-books term such persons as ramble about the country, and pretend skill in palmistry and fortune-telling, *Egyptians*" (SIR J. HAWKINS); and see *fast and loose*.

**gird**, a sarcasm, a gibe, THE TAMING OF THE SHREW, v. 2. 58; 1 HENRY VI., iii. 1. 131. See *kindly*.

**gird**, to gibe, to taunt, 2 HENRY IV., i. 2. 6; CORIOLANUS, i. 1. 254.

**girdle break**—*I pray God my*, 1 HENRY IV., iii. 3. 151. "Alluding to the old adage, 'ungirt, unblest'" (STEEVENS).

**girdle**—*He knows how to turn his*, MUCH ADO ABOUT NOTHING, v. 1. 140. "Large belts were worn with the buckle before; but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge" (HOLT WHITE). "A proverbial phrase, given in this form by Ray — 'If you be angry, you may turn the buckle of your girdle behind you,' ed. 1678, p. 226 [p. 175, ed. 1768]; in other words, you may change your temper or humour, alter it to the opposite side. It seems to have no connexion with either challenging or wrestling, as some have supposed; and it not unfrequently occurs in the form — 'you may turn your buckle,' without any mention of the girdle" (HALLIWELL).

**Gis**, a corruption of *Jesus*, HAMLET, iv. 5. 56.

**give**, to give, to show, as armorial bearings: *give sheep in lions' stead*, 1 HENRY VI., i. 5. 29; *the hearts of old gave hands*; *But our new heraldry is hands, not hearts* (with a quibble on the word *gave*, and certainly without any allusion, as Warburton supposed, to the new order of baronets created by King James), OTHELLO, iii. 4. 43.

("An Eagle argent in a field of blew

Rogero *gave*, Whilom the crest of Troy," etc.

Sir J. Harington's *Orlando Furioso*,

B. xxvi. st. 69.

"It spites him that Rogero dare aspire

To *give* his coat, being a berdlesse boy."

*Id.* B. xxx. st. 17.



"Rose of the Queene of Loue belou'd;  
 Englands great kings, diuinely mou'd,  
*Gaue roses in their banner,"* etc.  
 Sir J. Davies's *Seventh Hymn of Astræa*; appended to  
*Nosce Teipsum*, etc., ed. 1622. —

With the second of the above passages of Shakespeare may be compared

"My hand shall neur giue my heart, my heart shall giue my hand."  
 Warner's *Albions England*, p. 282, ed. 1596.)

**give aim.** See *aim* — *Give*.

**give me your hands, give me your applause, clap your hands,**  
*A MIDSUMMER-NIGHT'S DREAM*, v. 1. 426.

**give thee the bucklers** — *I.* See *bucklers*, etc.

**given out these arms, resigned these arms,** 2 *HENRY VI.*, iv. 8. 24.

**glad** — *To give him*, *PERICLES*, ii. *Gower*, 38. Here *glad* would seem to be a substantive, — *gladness*.

**gleek**, a joke, a jeer, a scoff: First Mus. *What will you give us?* Pet. *No money, on my faith, but the gleek; I will give you the minstrel*, *ROMEO AND JULIET*, iv. 5. 111; *gleeks*, 1 *HENRY VI.*, iii. 2. 123. "In some of the notes on this word it has been supposed to be connected with the card-game of *gleek*; but it was not recollected that the Saxon language supplied the term *Glig*, *ludibrium*, and doubtless a corresponding verb. Thus *glee* signifies *mirth* and *jocularity*; and *gleeman* or *gligman*, a minstrel or *joculator*. *Gleek* was therefore used to express a stronger sort of joke, a *scoffing*. It does not appear that the phrase *to give the gleek* was ever introduced in the above game, which was borrowed by us from the French, and derived from an original of very different import from the word in question. . . . *To give the minstrel* is no more than a punning phrase for *giving the gleek*. Minstrels and jesters were anciently called *gleekmen* or *gligmen*" (DOUCE). "*To give the gleek* meant to pass a jest upon, to make a person appear ridicu-

lous. *To give the minstrel*, which follows, has no such meaning. Peter only means, 'I will call you minstrel, and so treat you;' to which the musician replies, 'Then I will give you the *serving creature*,' as a personal retort in kind." Nares's *Gloss.* in "A Gleek."

**gleek**, to joke, to jeer, to scoff, *A MIDSUMMER-NIGHT'S DREAM*, iii. 1. 134; *gleeking*, *HENRY V.*, v. 1. 68.

**Glendower is dead** — *A certain instance that*, 2 *HENRY IV.*, iii. 1. 103. "Glendower did not die till after King Henry IV. Shakespeare was led into this error by Holinshed, who places Owen Glendower's death in the tenth year of Henry's reign" (MALONE).

**glib**, to geld, *THE WINTER'S TALE*, ii. 1. 149.

**globe** — *This distracted*, "This head confused with thought" (STEEVENS), *HAMLET*, i. 5. 97.

**glory**, vaunting: *how high thy glory towers*, *KING JOHN*, ii. 1. 350.

**glose**. See second *gloze*.

**Gloucester with these letters** — *Go you before to*, *KING LEAR*, i. 5. 1. Here *Gloucester* "is to be understood of the town of that name, as is evident from the 'there' at the end of this speech. It is made the residence of Regan and Cornwall, to give likelihood to an ensuing scene's action, — their late quitting it, and evening visit to Gloucester in a castle of his residence, which we may suppose in its neighbourhood. Earls, in old time, had some dominion in the counties that gave them their titles, and resided there usually" (CAPELL).

**Gloucester's dukedom is too ominous**, 3 *HENRY VI.*, ii. 6. 107. "Alluding perhaps to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster" (STEEVENS).

**glove to Death himself, etc.** — *I will throw my*, "I will challenge Death himself in defence of thy fidelity" (JOHNSON), *TROILUS AND CRESSIDA*, iv. 4. 62.

*gloves in my cap* — *Wore*, KING LEAR, iii. 4. 85. See second favour.

*glow*, to make to glow : *To glow the delicate cheeks*, ANTONY AND CLEOPATRA, ii. 2. 208.

*gloze*, to expound, to comment : *the French unjustly gloze*, etc., HENRY V., i. 2. 40 ; *Have glozed, but superficially*, TROILUS AND CRESSIDA, ii. 2. 165.

*gloze*, or *glose*, to flatter, to wheedle, to cajole : *the villain would gloze* (close, Cambridge) *now*, MEASURE FOR MEASURE, v. 1. 340 ; *youth and ease have taught to gloze*, RICHARD II., ii. 1. 10 ; *Tamora to gloze with all*, TITUS ANDRONICUS, iv. 4. 35 ; *I will gloze with him*, PERICLES, i. 1. 110.

*glozes*, interpretations : *lay these glozes by*, LOVE'S LABOUR'S LOST, iv. 3. 366.

*glut him*, swallow him, THE TEMPEST, i. 1. 56.

*glutton* — *Let him be damned, like the !* 2 HENRY IV., i. 2. 32.  
An allusion to the rich man in Scripture.

*gnarled*, knotty, MEASURE FOR MEASURE, ii. 2. 116.

*gnarling*, snarling, RICHARD II., i. 3. 292 ; 2 HENRY VI., iii. 1. 192.

*go in the song* — *To*, "To join with you in your song" (STEEVENS), MUCH ADO ABOUT NOTHING, i. 1. 160.

*go to the world* — *To*. See *world* — *To go to the*.

*go to thy cold bed, and warm thee*, a popular phrase of the time, THE TAMING OF THE SHREW, Induction, i. 7 ; KING LEAR, iii. 4. 47.

*goal for goal of youth* — *Get*, ANTONY AND CLEOPATRA, iv. 8. 22. "At all plays of barriers the boundary is called a goal ; to win a goal is to be a superior in a contest of activity" (JOHNSON).

*God before*, *God going before*, *God assisting*, HENRY V., i. 2. 307 ; HENRY V., iii. 6. 151.

*God bless*, and *God save*, *the mark*. See *mark*, etc.

**God defend**, God forbid, MUCH ADO ABOUT NOTHING, ii. 1. 80 ; iv. 2. 18 ; RICHARD II., i. 3. 18 ; 1 HENRY IV., iv. 3. 38 ; RICHARD III., iii. 7. 173 ; (God forbid, *Cambridge*) RICHARD III., iii. 7. 81.

**God 'ild you**, a corruption of *God yield* (requite) *you*, AS YOU LIKE IT, iii. 3. 65 ; v. 4. 53 ; HAMLET, iv. 5. 40.

**godded me**, deified me, CORIOLANUS, v. 3. 11.

**god-den**, good e'en, CORIOLANUS, ii. 1. 87 ; iv. 6. 20, 21 ; TITUS ANDRONICUS, iv. 4. 42 ; ROMEO AND JULIET, i. 2. 56 ; (got-den, *Dyce*), HENRY V., iii. 2. 79 ; *God dig-you-den* (God give you good e'en), LOVE'S LABOUR'S LOST, iv. 1. 42 ; *God gi' god-den*, ROMEO AND JULIET, i. 2. 57 ; *God ye* (give ye) *god-den*, ROMEO AND JULIET, iii. 5. 172. "This salutation was used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper." Nares's *Gloss.*, in "Den ;" and see *good den*.

**God's a good man**, MUCH ADO ABOUT NOTHING, iii. 5. 35. A proverbial expression.

**God's sonties** — *By*, THE MERCHANT OF VENICE, ii. 2. 39. Is this a corruption of *By God's saints?* or of *By God's sanctity?* or *By God's santé* (that is, health) ?

**godfathers** : *Had I been judge, thou shouldst have had ten more, etc.* — *In christening shalt thou have two*, THE MERCHANT OF VENICE, iv. 1. 393. "Ten more, that is, a jury of twelve men, to condemn thee to be hanged" (THEOBALD). This, as Malone observes, appears to have been an old joke.

**Goffe** — *Matthew*. See *Gough* — *Matthew*.

**gold kept by a devil** — *A mere hoard of*, 2 HENRY IV., iv. 3. 113. "It was anciently supposed that all the mines of gold, etc., were guarded by evil spirits" (STEEVENS).

**gold** — *He does sit in*, "He is enthroned in all the pomp and

pride of imperial splendour" (JOHNSON), CORIOLANUS, v. 1. 63.

**golden blood** — *His silver skin laced with his*, MACBETH, ii. 3.

111. "The allusion is to the decoration of the richest habits worn in the age of Shakespeare, when it was usual to lace cloth-of-silver with gold, and cloth-of-gold with silver. The second of these fashions is mentioned in *Much Ado About Nothing*, iii. 4. 18, 'Cloth-o'-gold . . . laced with silver'" STEEVENS; and see *gild the faces*, etc.

**gone through for this piece** — *I have*, "I have bid a high price for her, gone far in my attempt to purchase her" (STEEVENS), PERICLES, iv. 2. 42.

**good**, good friend, good fellow : *Good, speak to the mariners*, THE TEMPEST, i. 1. 3 ; *Nay, good, be patient*, THE TEMPEST, i. 1. 14 ; *Good, yet remember*, THE TEMPEST, i. 1. 18 ; *now, good, now*, THE WINTER'S TALE, v. 1. 19 ; *Sit down; and, good now*, THE TWO NOBLE KINSMEN, iii. 3. 9.

**good**, of substance, rich : *Antonio is a good man*, THE MERCHANT OF VENICE, i. 3. 12 ; *we are accounted poor citizens; the patricians, good*, CORIOLANUS, i. 1. 15. ("A good man i' th' City is not call'd after his good deeds, but the knowne weight of his purse." Brome's *Northern Lasse*, sig. D 2, ed. 1632. "What judgments the good people in the city [I mean the good in their own style—monied] will construe upon White's," etc. H. Walpole's *Letters*, vol. ii. p. 467, ed. Cunningham.)

**good cheap** — *Would have bought me lights as*, 1 HENRY IV., iii. 3. 44 ; "*Cheap* is market, and *good cheap* therefore is *à bon marché*" (JOHNSON).

**good den**, good e'en, MUCH ADO ABOUT NOTHING, iii. 2. 72 ; v. 1. 46 ; KING JOHN, i. 1. 185 ; ROMEO AND JULIET, iii. 1. 37 ; *God ye* (give ye) *good den*, ROMEO AND JULIET, ii. 4. 106 ; and see *god-den*.

*good deed*, in very deed, truly; *yet, good deed*, *Leontes*, *I love thee*, *THE WINTER'S TALE*, i. 2. 42.

*good even and twenty*, twenty times good even, *THE MERRY WIVES OF WINDSOR*, ii. 1. 176.

*good fortune come to thee! For thou wast got i' the way of honesty*, *KING JOHN*, i. 1. 180. "Alluding to the proverb, 'Bastards are born lucky.' Philip wishes his brother good fortune, because Robert was not a bastard" (*COLLIER*).

*good goose, bite not*, a jocular proverbial expression, *ROMEO AND JULIET*, ii. 4. 76. Ray gives "Good goose, do not bite." *Proverbs*, p. 56, ed. 1768.

*good leave*, ready assent: *he gives them good leave to wander*, *AS YOU LIKE IT*, i. 1. 95; *Good leave, good Philip*, *KING JOHN*, i. 1. 231; *You have good leave to leave us*, *1 HENRY IV.*, i. 3. 20; *Ay, good leave have you*, *3 HENRY VI.*, iii. 2. 34.

*good life* *And observation strange* — *With*, *THE TEMPEST*, iii. 3. 86. "*With good life* may mean 'with exact presentation of their several characters,' *with observation strange* 'of their particular and distinct parts.' So we say, 'he acted to the life' " (*JOHNSON*).

*good life* — *A song of*, *TWELFTH NIGHT*, ii. 3. 34. Here I believe, with Malone, that *a song of good life* means "*a song of a moral turn*;" but Steevens thinks that, though Sir Andrew accepts it in that signification, the Clown means a song "of harmless mirth and jollity."

*good lord*, a patron, a friend: *he is my good lord*, *ALL 'S WELL THAT ENDS WELL*, ii. 3. 239; *Stand my good lord*, *2 HENRY IV.*, iv. 3. 82.

*good man*. See second *good*.

*good masters*, patrons: *we 'll be thy good masters*, *THE WINTER'S TALE*, v. 2. 167.

*good my complexion! As YOU LIKE IT*, iii. 2. 181. "Is a

little unmeaning exclamatory address to her beauty, in the nature of a small oath" (RITSON).

**good that did it** — *The*, HENRY VIII., iv. 2. 60. Here *the good* is generally explained "the goodness;" but it may mean "the good man."

**good time** — *In*, THE TEMPEST, ii. 1. 89; MEASURE FOR MEASURE, iii. 1. 178; RICHARD III., ii. 1. 45; iii. 1. 24, 95; iv. 1. 12; ROMEO AND JULIET, i. 2. 44. "A la bonne heure. *Happily, luckily, fortunately, in good time, in a good hour.*" Cotgrave's *Fr. and Engl. Dict.*

**good-ger**, a corruption of *goujeer* (which see), THE MERRY WIVES OF WINDSOR, i. 4, 110.

**Good-nights.** See *Fancies*, etc.

**good-year**, a corruption of *goujeer* (which see): *What the good-year!* MUCH ADO ABOUT NOTHING, i. 3. 1; 2 HENRY IV., ii. 4. 56, 167; *The good-years* (*goujeer*, *Dyce*), KING LEAR, v. 3. 24. (It is spelt variously: "What a *gudyere* aile you, mother?" Day's *Ile of Guls*, ed. 1606, sig. H 2 verso. Mr. Collier and Mr. Grant White are, I believe, altogether mistaken when they deny that in this expression there is any allusion to the *morbus Gallicus*.)

**gorbellied**, swag-bellied, paunchy, 1 HENRY IV., ii. 2. 85.

**gore blood**, clotted blood, ROMEO AND JULIET, iii. 2. 56.

**gorge**, throat, swallow = stomach (Fr. *gorge*), THE WINTER'S TALE, ii. 1. 44; TIMON OF ATHENS, iv. 3. 40; HAMLET, v. 1. 183; OTHELLO, ii. 1. 229.

**gospell'd**, etc. — *So*, "Of that degree of precise virtue," etc. (JOHNSON), so "kept in obedience of that precept of the gospel, which teaches us 'to pray for those that despitefully use us'" (STEEVENS), MACBETH, iii. 1. 87.

**goss** — *Sharp furzes, pricking*, THE TEMPEST, iv. 1. 180.

"I know not how Shakespeare distinguished *goss* from *furze*; for what he calls *furze* is called *goss* or *gorse* in the midland counties" (STEEVENS). "By the latter, Shake-



speare means the low sort of *gorse* that only grows upon wet ground, and which is well described by the name of *whins* in Markham's *Farewell to Husbandry*. It has prickles like those of a rose-tree or a gooseberry. *Furze* and *whins* occur together in Dr. Farmer's quotation from Holinshed" (TOLLET). "Minsheu, in his *Dictionary*, at the word *gorse*, refers the reader to *whinns*." Nares's *Gloss. sub* "Gorse."

**gossamer**, "the long white filament which flies in the air in summer" (STEEVENS), ROMEO AND JULIET, ii. 6. 18; KING LEAR, iv. 6. 49 (where Nares in *Gloss.* takes it to mean "cotton wool").

**gossips** — *Yet 'tis not a maid, for she hath had*, THE TWO GENTLEMEN OF VERONA, iii. 1. 268. "*Gossips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. The quibble between these is evident" (STEEVENS).

**got that which we have** — *We have not*, "We have not secured, we are not sure of retaining, that which we have acquired" (MALONE), 2 HENRY VI., v. 3. 20.

**got-den** (god-den, *Cambridge*), Fluellen's corruption of *god-den*, good e'en, HENRY V., iii. 2. 79.

**Gough** (Goffe, *Cambridge*) — *Matthew*, 2 HENRY VI., iv. 5. 10. "A man of great wit [that is, wisdom] and much experience in feats of chivalrie, the which in continuall warres had spent his time in serving [service] of the king and his father." Holinshed, p. 635" (STEEVENS).

**goujeer** or *goujeers* (good-years, *Cambridge*), the venereal disease (from "Gouge . . . a Souldiors Pug or Punke; a Whore that followes the Camp." Cotgrave's *Fr. and Engl. Dict.*), KING LEAR, v. 3. 24.

**gourd** and *fullam holds*, *And high and low beguiles the rich and poor*, THE MERRY WIVES OF WINDSOR, i. 3. 82; *The odds for high and low 's alike* (with a quibble), THE WIN-

TER'S TALE, v. 1. 207. *Gourds*, it would seem, were false dice, which had a secret cavity (scooped out like a *gourd* ?); *fullams*, false dice, which, on the contrary, were loaded with metal on one side, so as either to produce high throws, or to turn up low numbers, as was required, and were hence named *high men* or *low men*, also *high fullams* and *low fullams*. "Whalley says that false dice were called *fullams*, either because Fulham was the resort of sharpers, or because they were chiefly manufactured there. The last supposition is not improbable." Gifford's note on *Jonson's Works*, vol. ii. p. 111. Douce also states that *fullams* were so called, being chiefly made at Fulham; but Nares (*Gloss.* in v.) thinks it unlikely.

**gouts**, drops (Fr. *gouttes*), MACBETH, ii. 1. 46.

**government**, regularity and decency of behaviour, forbearance, self-control : *men of good government* (with a quibble), 1 HENRY IV., i. 2. 26; *Defect of manners, want of government*, 1 HENRY IV., iii. 1. 184; *'Tis government that makes them seem divine*, 3 HENRY VI., i. 4. 132; *wife-like government*, HENRY VIII., ii. 4. 138, *smiling government* ("complacency arising from the passions being under the command of reason," MALONE), THE RAPE OF LUCRECE, 1400.

**grace**, physical virtue : *mickle is the powerful grace that lies In herbs*, ROMEO AND JULIET, ii. 3. 15.

**grace**, at meat, was sometimes said in metre in our poet's time : *What, in metre?* MEASURE FOR MEASURE, i. 2. 21; and see Apemantus's grace, *Timon of Athens*, i. 2. 60-69.

**grace of God, sir, and he hath enough** — *You have the*, THE MERCHANT OF VENICE, ii. 2. 137. "The proverb referred to is [?] 'The grace of God is better than riches,' or, in the Scots form of it, 'God's grace is gear enough'" (STAUNTON).

**grace**, to favour, to honour, to bless : *To grace us with your*

*royal company*, MACBETH, iii. 4. 45; *That ever graced me in thy company* ("To grace seems here to mean the same as to bless, to make happy. So, *gracious* is *kind*, and *graces* are *favours*," JOHNSON), RICHARD III., iv. 4. 174; *the graced person of our Banquo*, MACBETH, iii. 4. 41.

**gracious**, lovely, attractive, graceful, beautiful: *makes the faults gracious*, THE TWO GENTLEMEN OF VERONA, iii. 1. 357; *never shall it more be gracious*, MUCH ADO ABOUT NOTHING, iv. 1. 107; *make it the more gracious*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 213; *one shamed that was never gracious* ("acceptable," CALDECOTT), AS YOU LIKE IT, i. 2. 168; *a gracious creature*, KING JOHN, iii. 4. 81; *his gracious parts*, KING JOHN, iii. 4. 96; *To make it gracious*, TROILUS AND CRESSIDA, ii. 2. 125; *My gracious silence*, CORIOLANUS, ii. 1. 166; *no face so gracious is as mine*, SONNETS, lxii. 5.

**grained**, ingrained: *grained* ("dyed in grain," JOHNSON, — an interpretation which, Malone observes, is confirmed by the words *spots* and *tinct*) *spots*, HAMLET, iii. 4. 90.

**grained**, furrowed, rough: *this grained* ("furrowed like the grain of wood," STEEVENS) *face of mine*, THE COMEDY OF ERRORS, v. 1. 310; *My grained ash* (ashen spear), CORIOLANUS, iv. 5. 108; *his grained bat* (where, as in the preceding passage, Steevens explains *grained* "on which the grain of the wood was visible"), A LOVER'S COMPLAINT, 64.

**gramercy**, great thanks (Fr. *grand merci*), THE MERCHANT OF VENICE, ii. 2. 110; RICHARD III., iii. 2. 108; TITUS ANDRONICUS, i. 1. 495; iv. 2. 7; TIMON OF ATHENS, ii. 2. 74; *gramercies*, THE TAMING OF THE SHREW, i. 1. 41, 158; TIMON OF ATHENS, ii. 2. 70.

**grand-guard**, THE TWO NOBLE KINSMEN, iii. 6. 58. Meyrick, describing a suit of armour at Goodrich Court, tells us that "It has, over the breast, for the purpose of justing, what was called the *grand garde*, which is screwed on by

three nuts, and protects the left side, the edge of the breast, and the left shoulder." *Critical Inquiry into Ancient Armour*, etc., vol. ii. p. 164, ed. 1842.

**grand liquor.** See *gilded 'em*, etc.

**grange** — *At the moated*, MEASURE FOR MEASURE, iii. 1. 255; *the grange or mill*, THE WINTER'S TALE, iv. 4. 297; *this is Venice*; *My house is not a grange*, OTHELLO, i. 1. 107. "Granges were the chief farm-houses of wealthy proprietors. The religious houses had granges on most of their estates. The officer who resided in them was called the *Grangiarius*. He superintended the farm, and at the grange the produce was laid up. The grange in Shakespeare [see the first of the above passages] was moated, therefore of some importance. This was occasionally done for defence. They were well-built stone houses, often of considerable extent and height, and, being placed in a central position to a large estate, they must often have been, as Shakespeare's grange, solitary, while the windows being small (as they were in all the edifices of that age), they would be gloomy also: fit scene for the moaning Mariana." Hunter's *New Illust. of Shakespeare*, vol. ii. p. 345. On the third of the above passages T. Warton remarks: "That is, 'you are in a populous city, not in [beside] a lone house, where a robbery might easily be committed,' . . . In Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*."

**grant is the necessity** — *The fairest*, MUCH ADO ABOUT NOTHING, i. 1. 279. "'Grant' is — cause of granting. The fairest argument you can urge to prevail on me to be your advocate, is the necessity you stand in of one to do you that service" (CAPELL).

**grants scarce distinction** — *That Without the which a soldier and his sword*, "that (*wisdom*, or *prudence*) wanting which a soldier shows himself hardly better than his senseless

sword" (STAUNTON), *ANTONY AND CLEOPATRA*, iii. 1. 29.

grate, the iron-barred window of a prison: *you had looked through the grate*, *THE MERRY WIVES OF WINDSOR*, ii. 2. 7.

grate, "to rub hard, — to offend, as by oppression or importunity" (Johnson's *Dict.*), to disturb, to vex: *What peer hath been suborn'd to grate on you*, *2 HENRY IV.*, iv. 1. 90; *I have grated upon my good friends*, *THE MERRY WIVES OF WINDSOR*, ii. 2. 5; *Grates me* ("offends me, is grating to me," KNIGHT), *ANTONY AND CLEOPATRA*, i. 1. 18; *Grating so harshly all his days of quiet*, *HAMLET*, iii. 1. 3.

gratulate, to congratulate, *RICHARD III.*, iv. 1. 10; *TITUS ANDRONICUS*, i. 1. 221; *TIMON OF ATHENS*, i. 2. 120.

gratulate, to be rejoiced at, worthy of gratulation: *that is more grate*, *MEASURE FOR MEASURE*, v. 1. 527.

grave, to bury: *ditches grave you all!* *TIMON OF ATHENS*, iv. 3. 165; *envy of ill men Grave our acquaintance*, *THE TWO NOBLE KINSMEN*, ii. 2. 91; *graved in the hollow ground*, *RICHARD II.*, iii. 2. 140.

grave, to engrave, to make an impression on: *soft sighs can never grave it*, *VENUS AND ADONIS*, 376.

grave charm — *This*, this dangerous charmer, *ANTONY AND CLEOPATRA*, iv. 12. 25. Examples of *grave* in the sense of deadly, fatal, etc., are found in contemporaneous literature.

grave *Give way to what 's seen now!* — *Thy*, *THE WINTER'S TALE*, v. 1. 97. *Thy grave* probably means "thou in thy grave;" but some explain it as "thy epitaph."

graves (greaves, *Dyce*), *2 HENRY IV.*, iv. 1. 50. See *greaves*.

gray-eyed, *THE TWO NOBLE KINSMEN*, iv. 2. 131. See *grey*.

Graymalkin, a familiar spirit in the shape of a cat, *MACBETH*, i. 1. 8.

**greasily**, grossly : *you talk greasily*, LOVE'S LABOUR'S LOST, iv. 1. 130.

**great morning**, "*Grand jour*, a Gallicism" (STEEVENS), TROILUS AND CRESSIDA, iv. 3. 1; CYMBELINE, iv. 2. 62.

**greaves** (graves, *Cambridge*), armour for the legs, 2 HENRY IV., iv. 1. 50.

**'gree**, to agree, THE MERCHANT OF VENICE, ii. 2. 93; **'greed**, THE TWO GENTLEMEN OF VERONA, ii. 4. 179; MEASURE FOR MEASURE, iv. 1. 40; THE TAMING OF THE SHREW, ii. 1. 262, 289; ANTONY AND CLEOPATRA, ii. 6. 37; **'greeing**, SONNETS, cxiv. 11.

**Greece upon thee** — *The plague of*, TROILUS AND CRESSIDA, ii. 1. 12. "Alluding perhaps to the plague sent by Apollo on the Grecian army" (JOHNSON). Malone supposes that Shakespeare was thinking here of Lydgate's *Auncient Historie of the Warres between the Trojans and the Grecians*; Steevens, that he had an eye to Hall's or Chapman's *Iliad*.

**Greek** — *A merry*, TROILUS AND CRESSIDA, i. 2. 104; *the merry Greeks*, TROILUS AND CRESSIDA, iv. 4. 55. "*Græcari* among the Romans signified to play the reveller" (STEEVENS). Hence our proverbial expression, "As merry as a Greek."

**Greek** — *Foolish*, TWELFTH NIGHT, iv. i. 17: "Means certainly nothing more than 'foolish jester:' *pergræcor* is translated by Coles 'to revel, to play the merry Greek or boon companion'" (MALONE). See the preceding article.

**green**, *so quick, so fair an eye* — *So*, ROMEO AND JULIET, iii. 5. 221; *thy rare green eye*, THE TWO NOBLE KINSMEN, v. 1. 144; *His eyes were green as leeks* ("as green as a leek" being a not uncommon expression), A MIDSUMMER-NIGHT'S DREAM, v. 1. 326. "*Green eyes* were considered as peculiarly beautiful. . . . The Spanish writers are peculiarly

enthusiastic in the praise of green eyes. So Cervantes, in his novel *El Zeloso Estremeño*: 'Ay que ojos tan grandes y tan rasgados! y por el siglo de mi madre, que son *verdes*, que no paracen sino que son de esmeraldas' (WEBER). Gifford, after observing that he has "seen many Norwegian seamen with eyes of this hue, which were invariably quick, keen, and glancing," and that the expression "*green eyes*" is common in our early poets, cites the following sonnet by Drummond of Hawthornden:

"When Nature now had wonderfully wrought  
 All Auristella's parts, except her eyes,  
 To make those twins two lamps in beauty's skies  
 She counsel of the starry synod [v. 1. "her starry senate"]  
 sought.  
 Mars and Apollo first did her advise  
 To wrap in colours *black* those comets bright,  
 That Love him so might soberly disguise,  
 And, unperceived, wound at every sight:  
 Chaste Phœbe spake for purest *azure* dyes:  
 But Jove and Venus *green* about the light,  
 To frame thought best, as bringing most delight,  
 That to pin'd hearts hope might for aye arise.  
 Nature, all said, a paradise of *green*  
 There plac'd, to make all love which have them seen."

Note on translation of Juvenal, *Sat.* xiii. 223.

**green**, *indeed*, is the colour of lovers, LOVE'S LABOUR'S LOST, i. 2. 83. Here the commentators variously explain the allusion, — to *green eyes* (as reckoned beautiful), to *jealousy*, to the *willow* worn by unsuccessful lovers, and to their *melancholy*; but qy. if all these explanations be not equally wrong? Compare Browne's *Shepherds Pipe*:

"*Greene well befits a lovers HEATE,*  
*But blacke beseemes a mourner."*

*Fourth Eglogue*, sig. 15, ed. 1620.

**green**, unripe, inexperienced: *How green you are*, KING JOHN, iii. 4. 145; *green virginity*, TIMON OF ATHENS, iv. 1.



7; *green in judgement*, *ANTONY AND CLEOPATRA*, i. 5. 74; *folly and green minds*, *OTHELLO*, ii. 1. 242; *his greener days*, *HENRY V.*, ii. 4. 136.

**green**, new, fresh : *whiles your boots are green*, *THE TAMING OF THE SHREW*, iii. 2. 207; *since griefs are green*, *2 HENRY IV.*, iv. 5. 204; *Tybalt, yet but green in earth*, *ROMEO AND JULIET*, iv. 3. 42; *The memory be green*, *HAMLET*, i. 2. 2.

**green**, sickly : *to look so green and pale*, *MACBETH*, i. 7. 37.

**greenly**, novice-like, awkwardly, foolishly, *HENRY V.*, v. 2. 142; *HAMLET*, iv. 5. 80.

**Gregory de Cassalis**. See *Cassalis*, etc.

**Gregory — Turk**. See *Turk Gregory*.

**grey**, blue, azure : *Her eyes are grey as glass*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 188; *two grey eyes*, *TWELFTH NIGHT*, i. 5. 231; *the grey vault of heaven*, *2 HENRY IV.*, ii. 3. 19; *the morn is bright and grey*, *TITUS ANDRONICUS*, ii. 2. 1; *a grey eye or so*, *ROMEO AND JULIET*, ii. 4. 42; *Mine eyes are grey*, *VENUS AND ADONIS*, 140; *the grey cheeks of the east*, *SONNETS*, cxxxii. 6; *grey-eyed*, *ROMEO AND JULIET*, ii. 3. 1; *gray-eyed*, *THE TWO NOBLE KINSMEN*, iv. 2. 131.

**grief**, pain : *Out of my grief*, *1 HENRY IV.*, i. 3. 51; *the grief of a wound*, *1 HENRY IV.*, v. 1. 132; *Weaken'd with grief*, *2 HENRY IV.*, i. 1. 144.

**grief**, grievance : *To build a grief on*, *2 HENRY IV.*, iv. 1. 110; *particulars of our grief*, *2 HENRY IV.*, iv. 2. 36; *I here forget all former griefs*, *THE TWO GENTLEMEN OF VERONA*, v. 4. 142; *The nature of your griefs*, *1 HENRY IV.*, iv. 3. 42; *our griefs heavier than our offences*, *2 HENRY IV.*, iv. 1. 69; *To know your griefs*, *2 HENRY IV.*, iv. 1. 142; *these griefs shall be with speed redress'd*, *2 HENRY IV.*, iv. 2. 59; *since griefs are green*, *2 HENRY IV.*, iv. 5. 204; *redress of all these griefs*, *JULIUS CÆSAR*, i. 3. 118;

*Speak your griefs softly*, JULIUS CÆSAR, iv. 2. 42; *The griefs between ye*, ANTONY AND CLEOPATRA, ii. 2. 104.

**grievances** — *I pity much your*, THE TWO GENTLEMEN OF VERONA, iv. 3. 37. Here *grievances* is explained by Johnson to mean "sorrows, sorrowful affections;" but the passage may be corrupt.

**grime**, dirt, sullyng blackness, THE COMEDY OF ERRORS, iii. 2. 103; *grime* (crime, Cambridge) *of dust*, THE COMEDY OF ERRORS, ii. 2. 140.

**grime**, to dirt, to sully deeply, KING LEAR, ii. 3. 9.

**gripe**, a griffin (γρίψ), THE RAPE OF LUCRECE, 543. (This word frequently means "a vulture;" but such does not seem to be its signification in the present passage.)

**grise**, a step, TIMON OF ATHENS, iv. 3. 16; OTHELLO, i. 3. 200; THE TWO NOBLE KINSMEN, ii. 1. 29; (*grize*, Cambridge), TWELFTH NIGHT, iii. 1. 121.

("She gan anone by greces to assende,  
Of a Touret in to an hye pynacle."

Lydgate's *Warres of Troy*, B. i. sig. E i verso, ed. 1555.)

**Grisself** — *For patience she will prove a second*, THE TAMING OF THE SHREW, ii. 1. 287. The allusion is to Chaucer's *Griselda* in *The Clerk of Oxenford's Tale*. Chaucer took the story from Boccaccio; but it is much older than Boccaccio's time.

**grize** (*grise*, Dyce), TWELFTH NIGHT, iii. 1. 121. See *grise*.

**groat** — *A half-faced*, KING JOHN, i. 1. 94. A sneer (as Theobald observes) at the meagre visage of the elder brother, who is compared to a silver groat that bore the king's face in profile; but there is an anachronism here; for in the time of King John there were no groats; and groats with a half-face, or profile, were first issued by King Henry VII.

**gross**, palpable: *to all sense 'tis gross* *You love my son*,

ALL'S WELL THAT ENDS WELL, i. 3. 163; *if 'tis not gross in sense*, OTHELLO, i. 2. 72.

**grossly**, palpably: *Working so grossly in a natural cause*, HENRY V., ii. 2. 107; *with what poor judgement he hath now cast her off appears too grossly*, KING LEAR, i. 1. 291.

**ground**, a musical term, — the subject or air on which variations or descants were to be raised: *on that ground I'll build a holy descant*, RICHARD III., iii. 7. 49.

**groundlings** — *The*, The spectators who stood on the ground in that part of the theatre which answered to the pit in a modern playhouse, HAMLET, iii. 2. 10.

**grow**, to accrue: *knowing how the debt grows*, THE COMEDY OF ERRORS, iv. 4. 118; *the sum that I do owe to you is growing to me*, THE COMEDY OF ERRORS, iv. 1. 8.

**grow to a point**, proceed to a conclusion, to business, A MIDSUMMER-NIGHT'S DREAM, i. 2. 8.

**guard**, to face, to trim, to ornament: *To guard a title*, KING JOHN, iv. 2. 10; *guarded with fragments*, MUCH ADO ABOUT NOTHING, i. 1. 249; *a livery More guarded than his fellows'*, THE MERCHANT OF VENICE, ii. 2. 142; *guarded with rags*, 2 HENRY IV., iv. 1. 34; *guarded with yellow*, HENRY VIII., Prologue, 16.

**guards**, facings, trimmings: *prenzie guards*, MEASURE FOR MEASURE, iii. 1. 98; *the guards are but slightly basted on neither*, MUCH ADO ABOUT NOTHING, i. 1. 249; *guards on wanton Cupid's hose*, LOVE'S LABOUR'S LOST, iv. 3. 54.

**guards of the ever-fixed pole** — *The*, OTHELLO, ii. 1. 15. "Alluding to the star *Arctophylax*" (JOHNSON). "I wonder that none of the advocates for Shakespeare's learning has observed that *Arctophylax* literally signifies *the guard of the bear*" (STEEVENS). *Arctophylax* was properly the name of the constellation Bootes, not of the "star" Arcturus. The *guards* are doubtless the two stars

in *Ursa Major* popularly called "the Pointers," because a line drawn through them points to the pole-star.

**guerdon**, a reward, a recompense, *MUCH ADO ABOUT NOTHING*, v. 3. 5; *LOVE'S LABOUR'S LOST*, iii. 1. 159.

**guerdon'd**, rewarded, recompensed, 2 *HENRY VI.*, i. 4. 46; 3 *HENRY VI.*, iii. 3. 191.

**guidon**, *HENRY V.*, iv. 2. 60. Cotgrave explains "*guidon*" as "a standard, ensigne, or banner, . . . also, he that beares it." (The word was not unfamiliar to our early dramatists; e.g.,

*"Cæsar o nullo written in my guydon,  
When with my troopes victoriously I ride on."*

Barnes's *Divils Charter*, 1607, sig. G 4 verso.)

**guiled shore**, *THE MERCHANT OF VENICE*, iii. 2. 97. "Here '*guiled shore*' means 'treacherous shore'" (STEEVENS).

**guiltless blood-shedding**—*These hands are free from*, 2 *HENRY VI.*, iv. 7. 96. "*Guiltless* is not an epithet to *blood-shedding*, but to *blood*. These hands are free from shedding *guiltless* or *innocent blood*" (MALONE).

**guinea-hen**, a cant term for a prostitute, *OTHELLO*, i. 3. 315.

**Guinover** — *Queen*, "King Arthur's queen, not over famous for fidelity to her husband," etc. (STEEVENS), *LOVE'S LABOUR'S LOST*, iv. 1. 116.

**gules**, the heraldic term for "red," *TIMON OF ATHENS*, iv. 3. 58; *HAMLET*, ii. 2. 451.

**gulf**, swallow: *gulf Of the ravin'd salt-sea shark*, *MACBETH*, iv. 1. 23.

**gull**—*A naked*, *TIMON OF ATHENS*, ii. 1. 31. Wilbraham, in his *Attempt at a Glossary of some Words used in Cheshire*, gives "*Gull*, s. A naked gull; so are called all nestling birds in quite an unfledged state." Here is a play on the word *gull*, meaning both "a bird" and "a dupe."

**gull**, the cuckoo's bird—*That ungentle*, 1 *HENRY IV.*, v. 1. 60. "*Gull*" here means "unfledged nestling." John-

son says, “‘*The cuckoo’s bird*’ [is] the cuckoo’s chicken, who, being hatched and fed by the sparrow, in whose nest the cuckoo’s egg was laid, grows in time able to devour her nurse.”

**gull**, a trick, an imposition: *I should think this a gull*, MUCH ADO ABOUT NOTHING, ii. 3. 109.

**gummed velvet** — *He frets like a*, 1 HENRY IV., ii. 2. 2.  
Velvet, when stiffened with gum to make it sit well, was very apt to fret.

**gun-stones**, HENRY V., i. 2. 282. “When ordnance was first used, they discharged balls, not of iron, but of stone” (JOHNSON). Even after the introduction of iron shot for heavy artillery, the term *gun-stone* was retained in the sense of “bullet.” “*Gonne-stone* — plombée, boulet, bovie de fonte.” Palsgrave’s *Lesclarcissement de la Lang. Fr.*, 1530, fol. xxxvii. (Table of Subst.).

**gurnet** — *A soused*, A pickled gurnet, — a not uncommon term of reproach (perhaps because it was reckoned a coarse and vulgar sort of food), 1 HENRY IV., iv. 2. 12.

**gust**, to taste, to perceive, THE WINTER’S TALE, i. 2. 219.

**Guy** — *Sir*, Guy of Warwick, a well-known hero of romance, HENRY VIII., v. 4. 20.

## H

**H** — *For the letter that begins them all*, MUCH ADO ABOUT NOTHING, iii. 4. 48. “Margaret asks Beatrice for what she cries *heigh-ho*; Beatrice answers, for an H, that is, for an *ache* or *pain* [the word *ache* being formerly pronounced like the letter H]” (JOHNSON).

**habit**, “conduct, behaviour” (CAPELL). *If I do not put on a sober habit*, THE MERCHANT OF VENICE, ii. 2. 175.

**habit** — *You know me by my*, HENRY V., iii. 6. 110. “That is, by his herald’s coat. The person of a herald being inviolable, was distinguished in these times of formality

by a peculiar dress, which is likewise yet worn on particular occasions" (JOHNSON). See *herald's coat*, 'etc.

**hack** — *To hick and to*, THE MERRY WIVES OF WINDSOR, iv. 1. 60. Here, according to Steevens, Mrs. Quickly uses *hack* in the sense of "do mischief."

**hack** — *Theseknights will*, THE MERRY WIVES OF WINDSOR, ii. 1. 45. A very obscure passage, about the meaning of which sundry conjectures have been offered; the most probable one perhaps being that there is an allusion to the extravagant number of knights created by King James, and that *hack* is equivalent to "become cheap or vulgar."

**haggard**, a wild, untrained hawk ("Faulcon hagar. A *Hagard*; a *Faulcon* that preyed for herself long before she was taken." Cotgrave's *Fr. and Engl. Dict.* sub "Hagard.") And see Latham's *Faulconry*, etc., 1658, concerning the Haggard Faulcon, the Haggard Goshawk, the Haggard Lanner, and—in his First Book, chap. iii. — "the manner of reclaiming your Haggard"), THE TAMING OF THE SHREW, iv. 1. 177; iv. 2. 39; TWELFTH NIGHT, iii. 1. 61; *haggards*, MUCH ADO ABOUT NOTHING, iii. 1. 36.

**haggard**, wild, wanton, libertine (see the preceding article): *If I do prove her haggard*, OTHELLO, iii. 3. 264.

**haggish**, deformed, or deforming, ALL 'S WELL THAT ENDS WELL, i. 2. 29.

**hag-seed**, offspring of a hag or witch, THE TEMPEST, i. 2. 365.

**hai** (hay, *Dyce*), the Italian *hai*, "you have it,"—an exclamation in fencing when a thrust or hit is received by the antagonist: *the punto reverso! the hai!* ROMEO AND JULIET, ii. 4. 26.

**hair**, grain, texture, character: *against the hair of your professions*, THE MERRY WIVES OF WINDSOR, ii. 3. 36; *The quality and hair of our attempt*, 1 HENRY IV., iv. 1. 61; *merry against the hair*, TROILUS AND CRESSIDA, i. 2. 27; *to stop in my tale against the hair*, ROMEO AND

JULIET, ii. 4. 92. ("Against the hair, *Invitâ Minervâ, aversante naturâ.*" Coles's *Lat. and Engl. Dict.*)

**hair on 's head but 'tis a Valentine**—*There 's not a*, THE TWO GENTLEMEN OF VERONA, iii. 1. 191. "Launcé is still quibbling. He is now running down the *hare* that he started when he entered" (MALONE).

**hair than wit**—*She hath more*, THE TWO GENTLEMEN OF VERONA, iii. 1. 349. A proverbial expression, founded on the notion that much hair indicated a lack of brains. Ray gives "Bush natural, more hair than wit." *Proverbs*, p. 180, ed. 1768.

**hair to stare**—*That makest my blood cold, and my*, JULIUS CÆSAR, iv. 3. 278; *With hair up-staring*, THE TEMPEST, i. 2. 213. Formerly this expression not only found a place in the most serious poetry, but belonged to the phraseology of daily life. "Les cheveux luy dressent. *His hair stares, or stands annend.*" Cotgrave's *Fr. and Engl. Dict.* sub "Dresser;" and compare Florio's *Ital. and Engl. Dict.* sub "Arricciare."

**hair, etc.**—*The courser's*. See *courser's hair*, etc.

**halcyon beaks** *With every gale*—*Turn their*, KING LEAR, ii. 2. 73. "The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that [the dead body of] this bird, if hung up, would *vary* with the wind [turn its breast to the wind], and by that means show from what point it blew" (STEEVENS, — who compares passages from Marlowe's *Jew of Malta*, Storer's *Life and Death of Wolsey*, and Lupton's *Notable Things*). See also Browne's *Vulgar Errors*, Book iii. Chap. x., "That a King-fisher, hanged by the bill, sheweth where the wind lay." (That very pleasing writer, Charlotte Smith — though herself a poetess and well acquainted with English poetry — appears not to have remembered the present line of Shakespeare when she concluded her account of the halcyon as follows: "I have once or twice seen a stuffed bird of this species hung



up to the beam of a cottage ceiling. I imagined that the beauty of the feathers had recommended it to this sad preëminence, till on inquiry I was assured that it served the purpose of a weather-vane; and though sheltered from the immediate influence of the wind, never failed to show every change by turning its beak from [to] the quarter whence the wind blew. So that some superstition as to the connexion between the wind and the Halcyon seems, like many other relics of almost forgotten prejudices, to linger still in our cottages." *A Natural History of Birds*, etc., p. 88, ed. 1807.)

**half-caps**, caps half-taken-off, — slight salutations, TIMON OF ATHENS, ii. 2. 212.

**half-faced goat** — *A*. See *goat*, etc.

**half-faced sun** — *Our*. See *sun* — *Our half-faced*.

**half-kirtles**. See *kirtle*.

**halfpence** — *She tore the letter into a thousand*, MUCH ADO ABOUT NOTHING, ii. 3. 129. Here *halfpence* means minute pieces. "The half-pence of Elizabeth," as Douce remarks, "were of *silver*, and about the size of a modern silver penny."

**halidom** or *holidame*, holiness, faith, sanctity, THE TWO GENTLEMEN OF VERONA, iv. 2. 131; *holidame* (halidom, *Dyce*), THE TAMING OF THE SHREW, v. 2. 99; HENRY VIII., v. 1. 116; ROMEO AND JULIET, i. 3. 44. "*Halidome* or *Holidome*, an old word, vsed by old countrey-women, by manner of swearing: *by my halidome*, of the Saxon word Haligdome, ex *halig*, i. sanctum, et *dome*, i. dominium aut iucidium." Minsheu's *Guide into Tongues*, ed. 1617.

**hall**, a *hall!* — *A*, An exclamation formerly common, to make a clear space in a crowd, ROMEO AND JULIET, i. 5. 24.

**Hallowmas** — *To speak puling, like a beggar at*, THE TWO GENTLEMEN OF VERONA, ii. 1. 23; *at Hallowmas*, MEASURE FOR MEASURE, ii. 1. 119; *like Hallowmas*, RICHARD II., v. 1. 80. *Hallowmas* is the mass or feast-day of *All-Hallows* or *All-Saints*. "It is worth remarking, that on All-Saints-Day the poor people in Staffordshire, and perhaps in other country places, go from parish to parish *a souling*, as they call it, that is, begging and *puling* (or singing small, as Bailey's Dict. explains *puling*) for [a sort of cakes called] *soul-cakes*, or any good thing to make them merry. This custom is mentioned by Peck, and seems a remnant of Popish superstition to pray for departed souls, particularly those of friends. The *souler's* song in Staffordshire is different from that which Mr. Peck mentions, and is by no means worthy publication" (TOLLET). "Several of these terms clearly point out the condition of this benevolence, which was, that the beggars should pray for the souls of the giver's departed friends on the ensuing day, Nov. 2, which was the feast of *All Souls*." Nares's *Gloss*.

**Hames Castle**, 3 HENRY VI., v. 5. 2. "A castle in Picardy, where Oxford was confined for many years" (MALONE).

**hand** — *At any*, and *in any hand*, At any rate, in any case, THE TAMING OF THE SHREW, i. 2. 223; ALL 'S WELL THAT ENDS WELL, iii. 6. 37.

**hand**, *quoth pick-purse* — *At*, 1 HENRY IV., ii. 1. 47. A proverbial expression of frequent occurrence in our early writers.

**hands** — *As tall a man of his*, THE MERRY WIVES OF WINDSOR, i. 4. 24; *thou art a tall fellow of thy hands*, THE WINTER'S TALE, v. 2. 158; *a proper fellow of my hands*, 2 HENRY IV., ii. 2. 64. "*Of his hands* was a phrase equivalent to 'of his inches,' or 'of his size,' a hand being the measure of four inches. 'As tall a man of his hands' [= as bold or able a man of his hands], etc., was a phrase used, most likely, for the sake of a jocular equivocation in

the word *tall*, which meant either bold or high." Nares's *Gloss.* in. v. "Hand," etc. "A man of his hands, *Homo strenuus, impiger, manu promptus.*" Coles's *Lat. and Engl. Dict.*

**hands** — *Of all, On all hands, LOVE'S LABOUR'S LOST*, iv. 3. 215.

**hands** — *With the help of your good, "By your applause, by clapping hands" (JOHNSON), THE TEMPEST, Epilogue, 10.*

**handsaw** — *I know a hawk from a, HAMLET*, ii. 2. 375. A very old proverbial expression, in which it would certainly seem that *handsaw* is a corruption of *hernshaw* (that is, heron). Ray gives "He knows not a hawk from a hand-saw." *Proverbs*, p. 196, ed. 1768.

**hand-fast**, a contract, a betrothal, a marriage-engagement : *to hold The hand-fast to her lord, CYMBELINE*, i. 5. 78.

**hand-fast** — *In, In custody (properly — in mainprise, in the custody of a friend on security given for appearance) : If that shepherd be not in hand-fast, THE WINTER'S TALE*, iv. 4. 757.

**handy-dandy**, *KING LEAR*, iv. 6. 153. A very old game among children. Florio has "*Bazzichiare, to shake betweene two hands, to play at handie dandie.*" *Ital. and Engl. Dict.* As it is now played — a child hides something in his hand, and makes his play-fellow guess in which hand it is : if the latter guesses rightly, he wins the article, if wrongly, he loses an equivalent. "Sometimes," says Mr. Halliwell, "the game is played by a sort of sleight of hand, changing the article rapidly from one hand into the other, so that the looker-on is often deceived, and induced to name the hand into which it is apparently thrown. This is what Shakespeare alludes to by changing places."

**hang** *it first, and draw it afterwards — You must, MUCH ADO ABOUT NOTHING*, iii. 2. 22. "Alluding probably to the

method sometimes practised of drawing teeth by means of a waxed string" (TALBOT).

**hanged an hour** — *Be*, MEASURE FOR MEASURE, v. 1. 352.

A petty imprecation, in which the words "*an hour*" are little more than expletive.

**hangers**, HAMLET, v. 2. 148, 154, 157. "That is, the fringed loops appended to the girdle, in which the dagger or small sword usually hung." Gifford's note on *Jonson's Works*, vol. ii. p. 154. "Under this term were comprehended four graduated straps, etc., that hung down in a belt on each side of its receptacle for the sword. I write this with a most gorgeous belt, at least as ancient as the time of James I. before me. It is of crimson velvet embroidered with gold, and had belonged to the Somerset family" (CALDECOTT).

**hangman**, an executioner: *the hangman's axe*, THE MERCHANT OF VENICE, iv. i. 125. (So in Fletcher's *Prophetess*, act iii. sc. 1, Dioclesian, who had *stabbed* Aper, is called "the *hangman* of Volusius Aper;" and in *Jacke Drum's Entertainment*, Brabant Junior, being prevented by Sir Edward from *stabbing* himself, declares that he is too wicked to live :

"And therefore, gentle knight, let mine owne hand

Be mine own *hangman*."

Sig. H 3 verso, ed. 1616;

compare, too, a play of a much later date, the Duke of Buckingham's *Rehearsal*, where Bayes says: "I come out in a long black veil, and a great huge *hangman* behind me, with a furr'd cap, and his sword drawn; and there tell 'em plainly, that if, out of good nature, they will not like my play, I'gad, I'll e'en kneel down, and he shall cut my head off." Buckingham's *Works*, vol. i. p. 21, ed. 1775.)

**hangman** — *The little*, MUCH ADO ABOUT NOTHING, iii. 2. 10.

Farmer says that this character of Cupid is from Sidney's

*Arcadia* (B. ii. p. 156, ed. 1598), where we are told that Jove appointed Cupid

“ In this our world a *hangman* for to be  
Of all those fooles that will haue all they see.”

Perhaps so ; and see the preceding article. But qq. does Shakespeare use *hangman* here as equivalent to “ rascal, rogue ” ? (In Johnson’s *Dict.* sub “ *Hangman*,” the present passage is cited to exemplify the word employed as a term of reproach.) It is at least certain that “ *hangman* ” having come to signify “ an executioner in general,” was afterwards used as a general term of reproach (So in *Guy Earl of Warwick, a Tragedy*, printed in 1661, but acted much earlier : “ Faith, I doubt you are some lying *hangman* ” [that is, *rascal*], sig. B 3 verso).

**hangman**, rascally (see the preceding article) : *the hangman boys in the market-place*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 52.

**Hannibal** — *wicked*, Elbow’s blunder for *wicked Cannibal*, *MEASURE FOR MEASURE*, ii. i. 170.

**Hannibal**, etc., — *A witch, by fear, not force, like*, 1 *HENRY VI.*, i. 5. 21. “ See Hannibal’s stratagem to escape by fixing bundles of lighted twigs on the horns of oxen, recorded in *Livy*, lib. xxii. c. 16 ” (HOLT WHITE).

**happiest hearers of the town** — *The first and*, *HENRY VIII.*, Prologue, 24. “ *Happy* appears in the present instance to have been used with one of its Roman significations, that is, *propitious or favourable* ” (STEEVENS).

**happily**, haply : *Happily You something know*, *MEASURE FOR MEASURE*, iv. 2. 91 ; *happily we might be interrupted*, *THE TAMING OF THE SHREW*, iv. 4. 54 ; *a gentleman that happily* (haply, Cambridge) *knows more*, *THE WINTER’S TALE*, v. 2. 20 ; *Might happily have proved*, 2 *HENRY VI.*, iii. 1. 306 ; *happily, For my example*, *HENRY VIII.*, iv. 2. 10 ; *Happily you may catch her*, *TITUS ANDRONICUS*, iv. 3. 8 ; *Which*,

*happily, foreknowing may avoid*, HAMLET, i. 1. 134; *Happily he 's the second time come to them*, HAMLET, ii. 2. 380; *And happily repent*, OTHELLO, iii. 3. 242; *who may happily* (haply, Cambridge), *be a little angry*, CYMBELINE, iv. 1. 19; *Though happily her careless wear*, THE TWO NOBLE KINSMEN, i. 3. 73.

**happiness**, good fortune: *happiness prefer me to a place*, THE TWO NOBLE KINSMEN, ii. 3. 82.

**happy**, accomplished: *tell him Wherein you 're happy*, CYMBELINE, iii. 4. 173.

**happy man be his dole!** THE MERRY WIVES OF WINDSOR, iii. 4. 63; THE TAMING OF THE SHREW, i. 1. 135; THE WINTER'S TALE, i. 2. 143; 1 HENRY IV., ii. 2. 73. Means properly, "Let his share or lot be the title 'happy man,' or prove happiness." "It was, however, used as a general wish for good success in a manner which makes it difficult to give it any literal construction; particularly as an exclamation before a doubtful contest, where it seems equivalent to 'Happy be he who succeeds best.'" Nares's *Gloss. sub* "*dole*." Ray gives "Happy man, happy dole, or Happy man by his dole." *Proverbs*, p. 116, ed. 1768.

**hard**, unpleasant: *Fearing some hard news from the warlike band*, THE RAPE OF LUCRECE, 255.

**hard-favoured**, harsh-featured, ugly, THE TWO GENTLEMEN OF VERONA, ii. 1. 43; AS YOU LIKE IT, iii. 3. 25; RICHARD II., v. 1. 14; HENRY V., iii. 1. 8; 1 HENRY VI., iv. 7. 23; 3 HENRY VI., v. 5. 78; VENUS AND ADONIS, 133, 931.

**hardiment**, hardiness, bravery, deeds of bravery, 1 HENRY IV., i. 3. 101; TROILUS AND CRESSIDA, iv. 5. 28; CYMBELINE, v. 4. 75.

**hare?** — *What sayest thou to [the melancholy of] a*, 1 HENRY IV., i. 2. 75. "The following extract from Turberville's Book on Hunting and Falconry is a better explanation of this passage than any given by the commentators: 'The

Hare first taught us the use of the hearbe called Wyld Succory, which is very excellent for those which are disposed to be melancholicke : *shee herselfe is one of the most melancholicke beasts that is*, and to heale her own infirmitie she goeth commonly to sit under that hearbe ' ' (STAUNTON).

**hare** of whom the proverb goes — *The*, etc., KING JOHN, ii. 1. 137. "The proverb alluded to is 'Mortuo leoni et lepores insultant.' *Erasmî Adag.*" (MALONE). There Erasmus cites a Greek epigram — "cujus argumentum sumptum est ex Homericæ Iliad. χ, ubi Hectorem ab Achille jam interfectum circumstant Græci, mortuo insultantes," etc. :

Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, ὅττι καὶ αὐτοὶ  
Νεκροῦ σῶμα λέοντος ἐφυβρίζουσὶ λαγῶαι.

Strike ye my body, now that life is fled :  
So hares insult the lion when he 's dead.

**harlot**, base, depraved : *the harlot king*, THE WINTER'S TALE, ii. 3. 4.

**harlots**, base, depraved persons : *While she with harlots feasted in my house*, THE COMEDY OF ERRORS, v. 1. 205.

**harlotry**, a term of reproach for a woman, — slut : *a peevish self-will'd harlotry*, 1 HENRY IV., iii. 1. 199 ; ROMEO AND JULIET, iv. 2. 14 ; *He sups to-night with a harlotry*, OTHELLO, iv. 2. 232.

**harlotry**, as an adjective : *harlotry* (=ribald) *players*, 1 HENRY IV., ii. 4. 384.

**harness**, armour, 1 HENRY IV., iii. 2. 101 ; TROILUS AND CRESSIDA, v. 3. 31 ; TIMON OF ATHENS, i. 2. 51 ; MACBETH, v. 5. 52 ; ANTONY AND CLEOPATRA, iv. 8. 15.

**harness'd**, armed, KING JOHN, v. 2. 132 ; TROILUS AND CRESSIDA, i. 2. 8.

**harp** — *The miraculous*, The harp of Amphion, to the sound of which the walls of Thebes arose, THE TEMPEST, ii. 1. 81.



**harried**, used roughly, ill-treated, ANTONY AND CLEOPATRA, iii. 3. 39.

**Harry ten shillings**, 2 HENRY IV., iii. 2. 216. "This is an anachronism ; there were no coins of *ten shillings* value in the reign of Henry the Fourth. Shakespeare's *Harry ten shillings* were those of Henry the Seventh or Eighth ; but he thought these might do for any other Harry " (DOUCE).

**'haste** — *At Ardea to my lord with more than,* THE RAPE OF LUCRECE, 1332. According to the formula on old English letters, which (as Steevens observes) were superscribed — "*With post post haste.*"

**hatch** — *O'er the*, KING JOHN, i. 1. 171. A proverbial expression applied to illegitimate children (Compare *window — In at the*).

**hatch** — *Take the*, Leap the hatch (or half-door), KING JOHN, v. 2. 138.

**hatch'd in silver** — *Venerable Nestor*, TROILUS AND CRESSIDA, i. 3. 65. A passage, says Gifford, "on which the commentators have wasted so many words. Literally, to hatch is to inlay ; metaphorically, it is to adorn, to beautify, with silver, gold, etc." Note on *Shirley's Works*, vol. ii. p. 301.

**hatched** — *To keep our door*, PERICLES, iv. 2. 32. It appears that a *hatch* (or half-door) with spikes upon it was a distinguishing mark of a brothel.

**hatchet**, *The help of*, 2 HENRY VI., iv. 7. 85. A slang expression, like "*hempen caudle*" in the same line.

**hateful**, full of hate, malignant : *The hateful commons*, RICHARD II., ii. 2. 138.

**haught**, haughty, 3 HENRY VI., ii. 1. 169 ; RICHARD III., ii. 3. 28 ; *haught insulting*, RICHARD II., iv. 1. 254 ; (haughty, *Cambridge*), 2 HENRY VI., i. 3. 66.

**haughty**, high, elevated, high-spirited : *this haughty great attempt*, 1 HENRY VI., ii. 5. 79 ; *these haughty words of*

*hers*, 1 HENRY VI., iii. 3. 78; *fuil of haughty courage*, 1 HENRY VI., iv. 1. 35.

**haunt** — *Out of*, "Out of company" (STEEVENS), HAMLET, iv. 1. 18.

**have**, to conceive, to understand: *You have me, have you not?* HAMLET, ii. 1. 68.

**having**, possessions, estate, fortune: *The gentleman is of no having*, THE MERRY WIVES OF WINDSOR, iii. 2. 62; *your having in beard*, AS YOU LIKE IT, iii. 2. 349; *my having is not much*, TWELFTH NIGHT, iii. 4. 329; *of what having*, THE WINTER'S TALE, iv. 4. 708; *our best having*, HENRY VIII., ii. 3. 23; *great prediction Of noble having*, MACBETH, i. 3. 56; *Or scant our former having* ("our former allowance of expense," JOHNSON), OTHELLO, iv. 3. 89; *my present havings*, HENRY VIII., iii. 2. 159; *Whose rarest havings made the blossoms dote* (but explained by Malone, "Whose accomplishments were so extraordinary that the flower of the young nobility were passionately enamoured of her"), A LOVER'S COMPLAINT, 235.

**haviour** and *'haviour*, behaviour, THE MERRY WIVES OF WINDSOR, i. 3. 75; TWELFTH NIGHT, iii. 4. 196; RICHARD II., i. 3. 77; ROMEO AND JULIET, ii. 2. 99; HAMLET, i. 2. 81; CYMBELINE, iii. 4. 9.

**havoc** — *Cry*, the signal for indiscriminate slaughter, no quarter being given, KING JOHN, iii. 1. 357; CORIOLANUS, iii. 1. 275; JULIUS CÆSAR, iii. 1. 274.

**hay** — *Let them dance the*, LOVE'S LABOUR'S LOST, v. 1. 134. "This dance was borrowed by us from the French. It is classed among the *brawls* in Thoinot Arbeau's *Orchesographie* [1588]" (DOUCE). "To dance the hay, *ad figuram sepi choreas ducere*." Coles's *Lat. and Engl. Dict.* (Sir John Davies writes

"Thus when at first Loue had them marshalled,  
As earst he did the shapelesse masse of things,

He taught them rounds and winding *Heyes* to tread,  
And about trees to cast themselves in rings," etc.

*Orchestra, etc., st. 64.)*

**hedsman**, an executioner, *ALL 'S WELL THAT ENDS WELL*,  
iv. 3. 285.

**health**, "welfare, or safety generally" (*CRAIK*): *Have mind  
upon your health*, *JULIUS CÆSAR*, iv. 3. 36.

**heap**, a mass, a body : *thy whole heap*, *PERICLES*, i. 1. 33.

**heart of mine in thee** — *He started one poor*, *TWELFTH NIGHT*,  
iv. 1. 58. Here is a manifest quibble between *heart* and  
*hart*.

**hearted throne**, "the heart on which thou wast enthroned"  
(*JOHNSON*), *OTHELLO*, iii. 3. 452.

**heart 's all** — *The*, "The intention with which the entertain-  
ment is given" (*JOHNSON*) is all, 2 *HENRY IV.*, v. 3. 29.

**heat** — *If you take not the*, 2 *HENRY IV.*, ii. 4. 288 ; *We must  
do something, and i' the heat*, *KING LEAR*, i. 1. 306. "Al-  
luding, I suppose, to the proverb, 'Strike while the iron is  
hot'" (*STEEVENS*).

**heat**, to run a heat or course, as in a race : *With spur we  
heat an acre. But to the goal*, *THE WINTER'S TALE*, i. 2.  
96 ; on which line Capell remarks, "The expressions [*sic*],  
'*But, to the goal*,' answer to these at present in use with  
us — But, to come to the point : . . . her phrase immedi-  
ately before it, '*heat an acre*,' has not been trac'd any  
where ; yet is it not therefore false, and an object for alter-  
ers, implying clearly — o'er-run it." The expression is  
peculiar, but not necessarily corrupt, as some have regarded  
it.

**heat**, heated : *though heat red-hot*, *KING JOHN*, iv. 1. 61.

**heaven defend**, heaven forbid, *OTHELLO*, i. 3. 266.

**heaven to earth**, 1 *HENRY IV.*, v. 2. 100. Warburton's  
explanation, "One might wager heaven to earth," is  
plausible.

heaven's benediction comest To the warm sun ! — Thou out of,  
KING LEAR, ii. 2. 156. This proverbial expression, mean-  
ing to quit a better for a worse situation, is found in vari-  
ous authors from Heywood down to Swift. The former has

" In your running from him to me, yee runne  
Out of Gods blessing into the warme sunne."  
*Dialogue on Prouerbs*, P. 2, — *Workes*, sig. G 2 ver. ed. 1598 ;

and the latter,

" Lord Sparkish. They say, marriages are made in heaven ;  
but I doubt, when she was married, she had no friend there.

*Neverout*. Well, she 's got out of God's blessing into the warm  
sun."

*Polite Conversation*, Dialogue 1, — *Works*, vol. ix.

p. 423, Scott's sec. ed.

Ray gives " Out of God's blessing into the warm sun. *Ab equis ad asinos*." *Proverbs*, p. 192, ed. 1768. We must suppose that Kent alludes to Lear's being worse treated by Regan than he had been by Goneril.

heavens — *For the*, A petty oath, equivalent to " By heav-  
ens," MUCH ADO ABOUT NOTHING, ii. 1. 40 ; THE MER-  
CHANT OF VENICE, ii. 2. 10.

heavy, thick, cloudy, dark : *the heavy middle of the night*,  
MEASURE FOR MEASURE, iv. 1. 33 ; *it is a heavy night*,  
OTHELLO, v. 1. 42.

hebenon — *juice of cursed*, HAMLET, i. 5. 62. It has been  
disputed whether *hebenon* means here "henbane" or  
"ebony." Grey suggests (very improbably) that it was  
"designed by a metathesis, either of the poet or tran-  
scriber, for *henebon*, that is, *henbane* ;" and (what is more  
to the purpose) quotes a passage of Pliny where we are  
told that the oil of the seeds of henbane dropped into the  
ears will injure the understanding (*Nat. Hist.* lib. xxv.  
cap. 4) ; on the other hand, a passage of Marlowe's *Jew of  
Malta*, cited by Steevens, shows that the juice or sap of  
*hebon* (ebony) was accounted poisonous :

"the blood of Hydra, Lerna's bane,  
The juice of *hebon*, and Cocytus' breath."

*Works*, p. 164, ed. Dyce, 1853;

and Douce observes that "in the English edition by Batman of *Bartholomæus de proprietatibus rerum*, the article for the wood ebony is entitled 'Of *Ebeno*, chap. 52.' This comes so near to the text, that it is presumed very little doubt will now remain on the occasion. It is not surprising that the *dropping into the ears* should occur, because Shakspeare was perfectly well acquainted with the supposed properties of henbane as recorded in Holland's translation of Pliny, and elsewhere, and might apply this mode of use to any other poison." (In Beisly's *Shakspeare's Garden*, etc., p. 4, it is suggested that here Shakspeare may have written "*enoron*," that is, nightshade — a villainous conjecture.)

**hedge**, "to creep along by the hedge; not to take the direct and open path, but to steal covertly through circumvolutions" (JOHNSON); "*Hedging* is by land what *coasting* is by sea" (MASON): *am fain to shuffle, to hedge* (creep slyly, shift, skulk) *and to lurch*, THE MERRY WIVES OF WINDSOR, ii. 2. 22; *Or hedge* (sheer off, swerve) *aside from the direct forthright*, TROILUS AND CRESSIDA, iii. 3. 158; *how he coasts And hedges his own way*, HENRY VIII., iii. 2. 39.

**hedge**, and *hedge in*, to shut in: *And hedged* ("confined," JOHNSON) *me by his wit*, THE MERCHANT OF VENICE, ii. 1. 18; *You forget yourself, To hedge me in* ("to limit my authority by your direction or censure," JOHNSON; but Mr. Craik suggests, very improbably I think, that Cassius may have used this expression in consequence of the preceding word *bay*, — "that there may have been some degree of confusion in the minds of our ancestors between *bait* and *bay*, and that both words, imperfectly conceived in their import and origin, were apt to call up a more or less distinct notion of encompassing or closing in"), JULIUS CÆSAR, iv. 3. 30.

**hedge out**, to shut out : *Nay, this shall not hedge us out* (put us off), *TROILUS AND CRESSIDA*, iii. 1. 57.

**hedge-pig**, a (young ?) hedge-hog, *MACBETH*, iv. 1. 2.

**heels** — *I scorn that with my*, *MUCH ADO ABOUT NOTHING*, iii. 4. 44 ; *scorn running with thy heels*, *THE MERCHANT OF VENICE*, ii. 2. 8. A not uncommon proverbial expression ; which is manifestly alluded to in the line, *Beating his kind embracements with her heels*, *VENUS AND ADONIS*, 312.

**hefts**, heavings, retchings, *THE WINTER'S TALE*, ii. 1. 45.

**hell** — *One that, before the Judgment, carries poor souls to*, One that, on *mesne process*, carries poor souls to prison (*hell* being a cant term for the worst dungeon in the prisons of our poet's time), *THE COMEDY OF ERRORS*, iv. 2. 40.

**helmed** — *The business he hath*, The business he hath steered through, *MEASURE FOR MEASURE*, iii. 2. 132.

**help of hatchet** — *The*. See *hatchet*, etc.

**helpless**, affording no help : *helpless patience*, *THE COMEDY OF ERRORS*, ii. 1. 39 ; *the helpless balm of my poor eyes*, *RICHARD III.*, i. 2. 13 ; *helpless berries*, *VENUS AND ADONIS*, 604 ; *helpless smoke of words*, *THE RAPE OF LUCRECE*, 1027.

**hence**, henceforward : *Make less thy body hence, and more thy grace*, 2 *HENRY IV.*, v. 5. 53.

**henchman**, a page, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 121.

**hent**, a hold, an opportunity to be seized, *HAMLET*, iii. 3. 88.

**hent**, to seize, to take possession of, to take hold of, *THE WINTER'S TALE*, iv. 3. 119 ; *MEASURE FOR MEASURE*, iv. 6. 14 (the participle).

**herald's coat without sleeves** — *A*, The coat or vest called a *tabard*, 1 *HENRY IV.*, iv. 2. 43.

**herb of grace**, *ALL 'S WELL THAT ENDS WELL*, iv. 5. 15. See *rue*, etc.

**Herculean Roman does become** *The carriage of his chafe* — *How this*, *ANTONY AND CLEOPATRA*, i. 3. 84. "Antony

traced his descent from Anton, a son of Hercules" (STEEVENS). (I must notice here, what has only recently met my eye,—the alteration of the very Shakespearian expression *The carriage of his chafe*, to "*The carriage of his chief*," made by Mr. Staunton in his edition of our poet. "Can any one," he says, "who considers the epithet 'Herculean,' which Cleopatra applies to Antony, and reads the following extract from Shakespeare's authority, hesitate for an instant to pronounce *chafe* a silly blunder of the transcriber or compositor for 'chief,' meaning Hercules, the *head* or *principal* of the house of the Antonii? 'Now it had bene a speech of old time, that the family of the *Antonij* were descended from one *Anton* the son of *Hercules*, whereof the family took the name. *This opinion did Antonius seeke to confirme in all his doings: not only resembling him in the likenesse of his body, as we have said before, but also in the wearing of his garments.*' *Life of Antonius*, North's *Plutarch*.'" )

1. I am aware that the term *chief* is used in the Highlands of Scotland to signify the head of a family or clan [as "the *chief* of the Campbells," "the *chief* of the Macleods," etc.]; but I think it utterly improbable that Shakespeare would have employed it in the sense of "an illustrious ancestor" without the addition of some other words to render his meaning clear.

2. Cleopatra is here jeering at Antony for putting himself into such a passion; and if we read "*does become The carriage of his chief*," must we not understand that the said *chief*, or ancestor, was a grave and dignified personage, who, not being himself subject to fits of passion, would have disapproved them in his descendant? *But is Hercules described to have been such a personage?*)

**Hercules and his load too**, HAMLET, ii. 2. 357. "The allusion may be to the *Globe* playhouse on the Bankside, the sign of which was *Hercules carrying the Globe*" (STEEVENS).



"I suppose Shakespeare meant that the boys drew greater audiences than the elder players of the Globe theatre" (MALONE).

**Hercules** — *The shaven*, "Hercules when shaved to make him look like a woman, while he remained in the service of Omphale, his Lydian mistress" (STEEVENS), *MUCH ADO ABOUT NOTHING*, iii. 3. 125.

**hereby** — *That 's*, *That 's* as it may happen, *LOVE'S LABOUR'S LOST*, i. 2. 129.

**hermits**, beadsmen, persons bound to pray for you : *We rest your hermits*, *MACBETH*, i. 6. 20.

**Herne the hunter**, *THE MERRY WIVES OF WINDSOR*, iv. 4. 27, 37 ; v. 5. 25, 74, 102 ; *Herne's oak*, *THE MERRY WIVES OF WINDSOR*, iv. 4. 39 ; iv. 6. 19 ; v. 1. 11 ; v. 3. 14. The legend of Herne the hunter would seem to have been anciently current at Windsor ; and his "oak" has caused not a little controversy ; but I believe my venerable friend Mr. Jesse is the only one who now maintains that the withered trunk in the Home Park, which was blown down a few years ago, was the identical tree always known as Herne's oak, and immortalized by Shakespeare. "The general opinion is that it was accidentally destroyed in the year 1796, through an order of George III. to the bailiff Robinson that all the unsightly trees in the vicinity of the Castle should be removed ; an opinion confirmed by a well-established fact that a person named Grantham, who contracted with the bailiff for the removal of the trees, fell into disgrace with the King for having included the oak in his gatherings," etc. (HALLIWELL). ("Herne's Oak, so long an object of much curiosity and enthusiasm, is now no more. The old tree was blown down, August 31st, 1863 ; and a young oak was planted by her Majesty, September 12th, 1863, to mark the spot where Herne's Oak stood." *Windsor Guide*, p. 5.)

**Herod** — *It out-herods*, *HAMLET*, iii. 2. 13. Herod was a

favourite character in our early Miracle-plays. Chaucer, speaking of the parish-clerk Absolon, says,

"He plaieth Herode on a skaffold hie."

*The Miller's Tale*, v. 3384, ed. Tyr.

(If the reader wishes to know what a swaggering uproarious tyrant Herod was represented to be in those old dramatic performances, let him turn to "Magnus Herodes" in *The Towneley Mysteries*, p. 140, ed. Surtees Soc., to "King Herod" in *The Coventry Mysteries*, p. 288, ed. Shake. Soc., and to "The Slaughter of the Innocents" in *The Chester Plays*, vol. i. p. 172, ed. Shake. Soc.)

**Hesperides** — In *the*, LOVE'S LABOUR'S LOST, iv. 3. 337; *this fair Hesperides*, PERICLES, i. 1. 27. In these passages *Hesperides* is used to signify the garden wherein the golden apples were kept (Greene, who was a tolerably good scholar, has

"—— the garden call'd *Hesperides*."

*Friar Bacon and Friar Bungay*, — *Works*,  
p. 167, ed. Dyce, 1861;

and Baxter writes

"Loues mountaines, apples of *Hesperida*."

*Sir P. Sydney's Ourania*, 1606, sig. m 2 verso).

**hest**, a command, THE TEMPEST, iii. 1. 37; iv. 1. 65; 1 HENRY IV., ii. 3. 59; *hests*, THE TEMPEST, i. 2. 274; LOVE'S LABOUR'S LOST, v. 2. 65.

**hic jacet** — Or, "Or die in the attempt" (MALONE), ALL 's WELL THAT ENDS WELL, iii. 6. 55.

**hid**, etc. — *All*. See *all hid*, *all hid*, etc.

**hide and you alone** — *An 'a may catch your*, KING JOHN, ii. 1. 136. "The ground of the quarrel of the Bastard to Austria is no where specified in the present play [though it is in the older play, — *The Troublesome Raigne of Iohn*, etc., — see vol. iv. 3]. But the story is, that Austria, who killed King Richard Cœur-de-lion, wore, as the spoil of that prince, a lion's *hide*, which had belonged to him"

(POPE). "Shakespeare having familiarized the story to his own imagination, forgot that it was obscure to his audience ; or, what is equally probable, the story was then so popular, that a hint was sufficient, at that time, to bring it to mind" (JOHNSON). See, in this Glossary, the article *Richard* . . . *By this brave duke came early to his grave.*

**hide fox**, and *all after*, HAMLET, iv. 2. 29. "Said by Sir Thomas Hanmer to be the name of a sport among children, which must doubtless be the same as *hide and seek*, *whoop and hide*, etc." Nares's *Gloss.* Compare *all hid*, *all hid*, etc.

**high and low**, two kinds of false dice, properly *high-men* and *low-men*. See *gourd and fullam hold*, etc.

**high-day wit**, holiday terms, THE MERCHANT OF VENICE, ii. 9. 98.

**high-repented blames**, "faults repented of to the height, to the utmost" (STEEVENS), ALL 'S WELL THAT ENDS WELL, v. 3. 36.

**high-stomach'd**, haughty, RICHARD II., i. 1. 18.

**high-vised**, "enormously wicked" (Johnson's *Dict.*), TIMON OF ATHENS, iv. 3. 109.

**hight**, called, named, LOVE'S LABOUR'S LOST, i. 1. 168, 243 ; A MIDSUMMER-NIGHT'S DREAM, v. 1. 138 ; PERICLES, iv. Gower, 18.

**hild**, a form of *held*, used for the sake of the rhyme, THE RAPE OF LUCRECE, 1257.

(" But now [made free from them] next her, before,  
Peacefull and young, Herculean silence bore  
His craggie club; which vp aloft hee *hild*;  
With which and his forefingers charme he stild  
All sounds in ayre," etc.

Chapman's *Euthymie Raptus, or the Teares of Peace*, etc.,  
1609, sig. B 4 verso.

"and towres and temples byld.

And now welneare our ships vp set, drie lond our nany *hyld*."  
Phaer's Virgil's *Aeneidos*, Book iii. sig. B, ed. 1584.

"And in the black and gloomy arts so skild,  
That he euen Hell in his subiection *hild*."

Drayton's *Moone-Calfe*, p. 174, ed. 1627.

But we not unfrequently find "*hild*" employed when no rhyme is in question :

"I *hild* such valiantnes but vaine."

Warner's *Albions England*, p. 83, ed. 1596.

"Some *hild* with Phœbus, some with her," etc. *Id.* p. 151.)

**hilding**, a low, degenerate wretch (a term applied to both sexes, and sometimes used adjectively), THE TAMING OF THE SHREW, ii. 1. 26; ALL 'S WELL THAT ENDS WELL, iii. 6. 3; 2 HENRY IV., i. 1. 57; HENRY V., iv. 2. 29; ROMEO AND JULIET, iii. 5. 168; CYMBELINE, ii. 3. 123; THE TWO NOBLE KINSMEN, iii. 5. 43; *hildings*, ROMEO AND JULIET, ii. 4. 42.

**hilts**, applied (as it often was formerly) to a single weapon, 1 HENRY IV., ii. 4. 199; HENRY V., ii. Prologue, 9; ii. 1. 62; RICHARD III., i. 4. 151; JULIUS CÆSAR, v. 3. 43; *sword-hilts*, JULIUS CÆSAR, v. 5. 28.

**him**, himself. *To one that can my part in him advertise*, MEASURE FOR MEASURE, i. 1. 42; *Who for this seven years hath esteemed him*, THE TAMING OF THE SHREW, Induction, 1. 120.

**himself** — *To die by*, To die by his own hands, CORIOLANUS, v. 2. 99.

**Hinckley fair**, 2 HENRY IV., v. 1. 23. Hinckley is a parish and market-town in Leicestershire.

**hint**, suggestion: *it is a hint That wrings mine eyes to 't*, THE TEMPEST, i. 2. 134; *Our hint of woe Is common*, THE TEMPEST, ii. 1. 3 (where Johnson remarks, "*Hint* is that which recals to the memory. The cause that fills our minds with grief is common"); *Upon this hint I spake*, OTHELLO, i. 3. 166.

**hip** — *Catch upon the*, or *Have on the hip*, to have the complete advantage, the upper hand of one (a phrase derived

from wrestling), THE MERCHANT OF VENICE, i. 3. 41;  
OTHELLO, ii. 1. 299.

(“ And Michaels Terme, lawes haruest, now begins,  
Where many losers are, and few that wins;  
For law may well be cal’d contentions whip,  
When for a scratch, a cuffe, for pointes or pins,  
Will Witlesse gets his neighbour on the hip.”

*Anagrams and Sonnets*, p. 256, — Taylor’s *Workes*, 1630.

“ I have her a’ th’ hip for some causes.”

Dekker’s *Satiromastix*, 1602, sig. F verso.

“ He had got me o’ the hip once; it shall go hard, friends,  
But he shall find his own coin.”

Beaumont and Fletcher’s *Bonduca*, act v. sc. 2.)

**hipped**, THE TAMING OF THE SHREW, iii. 2. 46. The context seems to show that here *hipped* means “lamed or hurt in the hips.” “Hipped, *Delumbatus*.” Coles’s *Lat. and Engl. Dict.* (though, from the words which immediately follow it, we might suppose it to mean “covered on the hips”).

**Hiren**, 2 HENRY IV., ii. 4. 150. *Have we not Hiren here?* is an allusion to a lost play by Peele, entitled *The Turkish Mahomet and Hyren the Fair Greek*. Hiren is a corruption of *Irene*. Pistol applies it to his sword, but Mrs. Quickly supposes it to be some woman.

**hit**, to agree: *let us hit together*, KING LEAR, i. 1. 302.

**hitherto**, to this spot: *from Trent and Severn hitherto*, 1 HENRY IV., iii. 1. 74. (Here Mortimer is pointing to the map.)

**ho**, stop, hold, desist: ‘Ware pencils, ho! LOVE’S LABOUR’S LOST, v. 2. 43; *Ho, there* (Hoa there, *Temple*), doctor! THE TWO NOBLE KINSMEN, v. 2. 18; and Steevens supposes (wrongly, I apprehend) that such is the meaning of the exclamation in *Ho, ho, ho! Now the witch take me*, etc., ANTONY AND CLEOPATRA, iv. 2. 36.

**hoar**, to make white, to infect with leprosy: *hoar the flamen*, TIMON OF ATHENS, iv. 3. 154.

**hoar**, to become mouldy: *When it hoars ere it be spent*,  
ROMEO AND JULIET, ii. 4. 135.

**Hobbididance**, KING LEAR, iv. 1. 61. A slight variation of *Hoberdidance*, a fiend mentioned in Harsnet's *Declaration of egregious Popish Impostures*, 1603, p. 49; a work which seems to have been consulted by Shakespeare for several names of fiends in *King Lear*.

'**hobby-horse is forgot** — *The*,' LOVE'S LABOUR'S LOST, iii. 1. 26; *the hobby-horse, whose epitaph is, 'For, O, for, O, the hobby-horse is forgot,'* HAMLET, iii. 2. 130; *that will founder the best hobby-horse*, THE TWO NOBLE KINSMEN, v. 2. 52. "*Hobby-horse*. . . A personage belonging to the ancient morris-dance, when complete, and made, as Mr. Bayes's troops are on the stage, by the figure of a horse fastened round the waist of a man, his own legs going through the body of the horse, and enabling him to walk, but concealed by a long foot-cloth; while false legs appeared where those of the man should be, at the sides of the horse. . . . Latterly the hobby-horse was frequently omitted, which appears to have occasioned a popular ballad, in which was this line or burden,

'For O, for O, *the hobby-horse is forgot*.'"

Nares's *Gloss*. Many readers will probably recollect the spirited description of the Hobby-horse in Sir W. Scott's *Monastery*. But, since Mr. Bayes's troops have been long banished from the stage, it may be necessary to mention here that they are part of the *dramatis personæ* in the Duke of Buckingham's once-celebrated satirical play called *The Rehearsal*.

**hobby-horse**, a silly fellow: *which these hobby-horses must not hear*, MUCH ADO ABOUT NOTHING, iii. 2. 65.

**hobby-horse**, a loose woman: *My wife 's a hobby-horse*, THE WINTER'S TALE, i. 2. 276; *give it your hobby-horse*, OTHELLO, iv. 1. 152.

**hob, nob**, TWELFTH NIGHT, iii. 4. 229. Explained by some "Hob, nob, or hab, nab, that is, *habbe or nabbe*, have or have not, hit or miss;" by others (less probably), "*hap ne hap*, happen or not happen."

**hodge-pudding**, THE MERRY WIVES OF WINDSOR, v. 5. 145. Does this mean something akin to haggis? Altered by some to "hog-pudding," or "hog's-pudding."

**hoist with his own petar**, HAMLET, iii. 4. 207. Here *hoist* is for *hoised* or *hoisted* (not, as Caldecott explains it, "that is, mount. *Hoist* is used as a verb neuter").

**hold hook and line**, a sort of cant proverbial expression which sometimes occurs in our early writers, 2 HENRY IV., ii. 4. 149.

**hold in** — *Such as can*, 1 HENRY IV., ii. 1. 74. "May mean *such as can curb old father antick the law*, or *such as will not blab*" (STEEVENS). "May mean, such companions as will *hold in*, or keep and stick close to one another, and such as are men of deeds, and not of words" (TOLLET). "To *hold in*, I believe, meant to 'keep their fellows' counsel and their own;' not to discover their rogueries by talking about them" (MALONE).

**hold taking**, bear handling, TIMON OF ATHENS, i. 2. 148.

**hold**, or *hold thee*, take thou, have thou, receive thou (a common formula): *Hold therefore, Angelo*, MEASURE FOR MEASURE, i. 1. 43; *hold thee, there's some boot*, THE WINTER'S TALE, iv. 4. 626; *Hold, my hand*, JULIUS CÆSAR, i. 3. 117; *But, hold thee*, JULIUS CÆSAR, v. 3. 85; *Hold, sir*, KING LEAR, v. 3. 155.

**hold or cut bow-strings**, A MIDSUMMER-NIGHT'S DREAM, i. 2. 98. A proverbial phrase. "When a party was made at butts, assurance of meeting was given in the words of that phrase; the sense of the person using them being, that he would '*hold*' or keep promise, or they might '*cut* his *bow-strings*,' demolish him for an archer" (CAPELL).



Whether or not this be the true explanation of the phrase, I am unable to determine.

**hold-fast** is the *only dog*, HENRY V., ii. 3. 52. "Alluding to the proverbial saying, — 'Brag is a good dog, but *hold-fast* is a better'" (DOUCE).

**holding**, the burden of a song : *The holding every man shall bear*, ANTONY AND CLEOPATRA, ii. 7. 109.

**holding**, consistency, fitness : *This has no holding*, ALL 'S WELL THAT ENDS WELL, iv. 2. 27.

**holidame**. See *halidom*.

**holland of eight shillings an ell**, 1 HENRY IV., iii. 3. 70. Shakespeare, of course, was thinking of the price of shirts in his own time : according to Stubbes, in the second edition of his *Anatomy of Abuses*, 1583, some shirts cost five pounds, or even ten pounds each.

**holp**, the old past tense and participle of *help*, THE TEMPEST, i. 2. 63 ; THE COMEDY OF ERRORS, iv. 1. 22 ; MUCH ADO ABOUT NOTHING, i. 1. 41 ; iii. 2. 87 ; KING JOHN, i. 1. 240 ; RICHARD II., v. 5. 62 ; 1 HENRY IV., i. 3. 13 ; 2 HENRY VI., v. 3. 8 ; RICHARD III., i. 2. 107 ; CORIOLANUS, iii. 1. 277 ; iv. 6. 82 ; v. 3. 63 ; v. 6. 36 ; ROMEO AND JULIET, i. 2. 47 ; MACBETH, i. 6. 23 ; KING LEAR, iii. 7. 61 ; CYMBELINE, v. 5. 422.

**holy**, pure, just, righteous : *Holy Gonzalo*, THE TEMPEST, v. 1. 62 ; *Holy, fair, and wise is she*, THE TWO GENTLEMEN OF VERONA, iv. 2. 40 ; *You have a holy father*, THE WINTER'S TALE, v. 1. 170.

**holy-ales**, rural festivals, PERICLES, i. Gower, 6.

**home**, to the utmost : *I will pay thy graces Home*, THE TEMPEST, v. 1. 71 ; *Accuse him home and home*, MEASURE FOR MEASURE, iv. 3. 140 ; *the sense to know Her estimation home*, ALL 'S WELL THAT ENDS WELL, v. 3. 4 ; *I cannot speak him home*, CORIOLANUS, ii. 2. 101 ; *That, trusted home*, MACBETH, i. 3. 120 ; *he charges home My unprovided*

*body*, KING LEAR, ii. 1. 51; *will be revenged home*, KING LEAR, iii. 3. 12; *satisfy me home*, CYMBELINE, iii. 5. 93; *That confirms it home*, CYMBELINE, iv. 2. 329.

**honest**, chaste: *she is pretty, and honest*, THE MERRY WIVES OF WINDSOR, i. 4. 125; *If I find her honest*, THE MERRY WIVES OF WINDSOR, ii. 1. 213; *though she appear honest*, THE MERRY WIVES OF WINDSOR, ii. 2. 200; *Wives may be merry, and yet honest too*, THE MERRY WIVES OF WINDSOR, iv. 2. 91; *honest woman*, THE MERRY WIVES OF WINDSOR, iv. 2. 113; *MEASURE FOR MEASURE*, ii. 1. 69; *THE MERCHANT OF VENICE*, ii. 2. 14; iii. 5. 36; *she scarce makes honest*, AS YOU LIKE IT, i. 2. 35; *you say she 's honest*, ALL 'S WELL THAT ENDS WELL, iii. 6. 101; *are you honest?* HAMLET, iii. 1. 103; *if you be honest*, HAMLET, iii. 1. 107; *I do not think but Desdemona 's honest*, OTHELLO, iii. 3. 229; *I think my wife be honest*, OTHELLO, iii. 3. 388; *She may be honest yet*, OTHELLO, iii. 3. 437; *wager she is honest*, OTHELLO, iv. 2. 12; *if she be not honest*, OTHELLO, iv. 2. 17; *Swear thou art honest*, OTHELLO, iv. 2. 39; *esteems me honest*, OTHELLO, iv. 2. 66; *of life as honest*, OTHELLO, v. 1. 122; *if she 'll be honest*, THE TWO NOBLE KINSMEN, v. 2. 22; *do you think she is not honest, sir?* THE TWO NOBLE KINSMEN, v. 2. 30.

**honest as the skin between his brows**, a not uncommon proverbial expression, MUCH ADO ABOUT NOTHING, iii. 5. 11.

**honesty**, chastity: *out of honesty*, THE MERRY WIVES OF WINDSOR, i. 3. 47; *wrangle with mine own honesty*, THE MERRY WIVES OF WINDSOR, ii. 1. 75; *the chariness of our honesty*, THE MERRY WIVES OF WINDSOR, ii. 1. 87; *the honesty of this Ford's wife*, THE MERRY WIVES OF WINDSOR, ii. 2. 211; *honesty coupled to beauty*, AS YOU LIKE IT, iii. 3. 26; *to cast away honesty upon a foul slut*, AS YOU LIKE IT, iii. 3. 31; *think my honesty ranker than my wit*, AS YOU LIKE IT, iv. 1. 75; *no legacy is so rich as honesty*, ALL 'S WELL THAT ENDS WELL, iii. 5. 12; *your honesty*

- should admit no discourse to your beauty*, HAMLET, iii. 1. 107; *better commerce than with honesty*, HAMLET, iii. 1. 110; *transform honesty*, HAMLET, iii. 1. 112; *the force of honesty*, HAMLET, iii. 1. 113; *I' the way of honesty*, THE TWO NOBLE KINSMEN, v. 2. 20, 71; *Ne'er cast your child away for honesty*, THE TWO NOBLE KINSMEN, v. 2. 21; *Her honesty!* THE TWO NOBLE KINSMEN, v. 2. 28.
- honesty**, decency: *You have as little honesty as honour*, HENRY VIII., iii. 2. 271.
- honesty**, liberality, generosity: *Every man has his fault, and honesty is his*, TIMON OF ATHENS, iii. 1. 27.
- honey-seed**, the Hostess's blunder for *homicide*, 2 HENRY IV., ii. 1. 50; *honey-seed* (homicidal) *rogue*, 2 HENRY IV., ii. 1. 50.
- honey-stalks**, according to Johnson, "clover flowers, which contain a sweet juice," TITUS ANDRONICUS, iv. 4. 91.
- honey-suckle villain**, the Hostess's blunder for *homicidal villain*, 2 HENRY IV., ii. 1. 48.
- honorificabilitudinitatibus**, LOVE'S LABOUR'S LOST, v. 1. 37. "Is of some antiquity. I have seen it on an Exchequer record, apparently in a hand of the reign of Henry the Sixth; and it may be seen, with some additional syllables, scribbled on one of the leaves of a manuscript in the Harleian Library, No. 6,113." Hunter's *New Illust. of Shakespeare*, vol. i. p. 264.
- hood my unmann'd blood bating in my cheeks**, ROMEO AND JULIET, iii. 2. 14. Metaphors derived from falconry: the hawk was hooded till let fly at the game; an *unmanned* hawk was one not yet made tame and tractable (see *man my haggard* — *To*); and *bating* means fluttering with the wings (see *bate*).
- hoodman-blind**, the game which we now call *blind-man's-buff*, HAMLET, iii. 4. 77.
- hoodman comes**, ALL 'S WELL THAT ENDS WELL, iv. 3. 113.

An allusion to the game mentioned in the preceding article.

**hoods make not monks** — *All*, HENRY VIII., iii. 1. 23. "Cu-cullus non facit monachum" (STEEVENS).

**hoops** — *The three-hooped pot shall have ten*, 2 HENRY VI., iv. 2. 64. "The old drinking-pots, being of wood, were bound together, as barrels are, with hoops; whence they were called *hoops*. Cade promises that every can which now had three hoops shall be increased in size so as to require ten. What follows in the notes [to the *Var. Shakespeare*] about 'burning of cans,' does not appear to relate to the subject" (DOUCE).

**Hopdance**, KING LEAR, iii. 6. 30. Perhaps a variation of *Hobbididance*, q. v.

**hope**, to expect: *Some of them will fall to-morrow, I hope*, HENRY V., iii. 7. 71; *I hope he is much grown*, RICHARD III., ii. 4. 5; *I cannot hope Cæsar and Antony shall well greet together*, ANTONY AND CLEOPATRA, ii. 1. 38.

**hope** — *I died for*, RICHARD III., v. 3. 173. "I died for the hope of lending you aid ere I could lend you aid" (CLARKE). The ellipsis is not unlike others in *Shakespeare*; but many have thought the passage corrupt.

**hopes**, expectations: *shall I falsify men's hopes*, 1 HENRY IV., i. 2. 204.

**horn is a foot** — *Thy*, An allusion to Curtis being a cuckold, THE TAMING OF THE SHREW, iv. 1. 24.

**horn is dry** — *Poor Tom, thy*, KING LEAR, iii. 6. 74. See the quotation from Aubrey under *Tom o' Bedlam*, etc.

**horn** — *No staff more reverend than one tipped with*. See *staff more reverend*, etc.

**horologe**, a clock (Lat. *horologium*), OTHELLO, ii. 3. 122.

**horse** — *The dancing*, LOVE'S LABOUR'S LOST, i. 2. 53. An allusion to a horse mentioned by numerous contemporary writers, and even noticed by Sir Walter Raleigh in *The*

*History of the World* (B. i. ch. 2). This celebrated animal was called Marocco, and belonged to a Scotchman named Bankes, who, it appears, taught him to perform such feats as neither Astley nor Ducrow in our own time has been able to teach his horses:—the most remarkable exploit of Marocco was his ascending to the top of St. Paul's Cathedral in 1600. Bankes exhibited his wonderful horse in various parts of Europe; and we are told that at last they were both brought to the stake at Rome as magicians (according to Ben Jonson in his *xxxiii*<sup>d</sup> *Epigram*, they were “beyond sea, burned for one witch;” and according to a note in the mock-romance *Don Zara del Fogo*, “they were both burned by the commandment of the Pope”). But, in opposition to all this, Mr. Halliwell has adduced an extract from one of the Ashmolean Mss. to show that Bankes was alive in 1637.

**hose**, breeches, or stockings, or both in one: THE TWO GENTLEMEN OF VERONA, ii. 1. 69; ii. 7. 55; THE MERRY WIVES OF WINDSOR, iii. 1. 42; iii. 3. 29; MUCH ADO ABOUT NOTHING, v. 1. 192; LOVE'S LABOUR'S LOST, iv. 3. 54; THE MERCHANT OF VENICE, i. 2. 67; AS YOU LIKE IT, ii. 4. 6; ii. 7. 160; iii. 2. 182, 350; 1 HENRY IV., ii. 4. 160; HENRY V., iii. 7. 52; 2 HENRY VI., iv. 7. 46; MACBETH, ii. 3. 14; CYMBELINE, iii. 4. 168; and see *round hose*.

**host**, to lodge: *to the Centaur, where we host*, THE COMEDY OF ERRORS, i. 2. 9; *Where you shall host*, ALL 'S WELL THAT ENDS WELL, iii. 5. 91.

**hot livers and cold purses**, 1 HENRY IV., ii. 4. 314. “That is, *drunkenness and poverty*. To drink was, in the language of those times, to *heat the liver*” (JOHNSON).

**hot-house**, a bagnio (which was often a brothel), MEASURE FOR MEASURE, ii. 1. 63.

**house**—*Do you but mark how this becomes the*, KING LEAR, ii. 4. 151. “Fathers are not the heads only of a house or a family, but its representatives: they are *the house*, what

affects them affects the rest of its body : Regan therefore is call'd upon to observe an action in which she is concern'd, and then say her opinion of it ; and she does accordingly shew herself hurt by it, and declares it '*unsightly*,' unbecoming her and her father, that is, *the house*' (CAPELL). I suspect that Lear is now thinking much more of himself as head of the house than of Regan as a member of it ; and that, though she chides him for such "unsightly tricks," she is not of a nature to be "hurt" by them.

**housewife** or *huswife* (a term of reproach), a hussy, a wanton, a minx, a strumpet : *Doth Fortune play the huswife* ("jilt," JOHNSON ; but compare *Out, out, thou strumpet, Fortune! Hamlet*, ii. 2. 487) *with me now?* HENRY V., v. 1. 74 ; *A housewife that by selling her desires*, etc., OTHELLO, iv. 1. 94 ; *the false housewife Fortune*, ANTONY AND CLEOPATRA, iv. 15. 44 ; *the overscutched huswives*, 2 HENRY IV., iii. 2. 308 (see *overscutched*, etc.); *housewives in your beds*, OTHELLO, ii. 1. 112.

**how**, for what price may be had ? *How a good yoke of bullocks at Stamford fair?* 2 HENRY IV., iii. 2. 37 ; *How a score of ewes now?* 2 HENRY IV., iii. 2. 48 ; *How a dozen of virginities?* PERICLES, iv. 6. 19.

**how and which way**, — *how or which way*, pleonastic expressions not uncommon in our early writers : *I'll take the sacrament on 't, how and which way you will*, ALL 'S WELL THAT ENDS WELL, iv. 3. 130 ; *If I know how or which way to order these affairs*, RICHARD II., ii. 2. 109 ; *Then how or which way should they first break in?* 1 HENRY VI., ii. 1. 71 ; *How or which way*, 1 HENRY VI., ii. 1. 73.

**however**, any way : *However, but a folly bought with wit*, THE TWO GENTLEMEN OF VERONA, i. 1. 34.

**hoxes**, houghs, ham-strings, THE WINTER'S TALE, i. 2. 244.

**hugger-mugger** — *In, Secretly* ("In Hugger-mugger, *Clanculum*." Coles's *Lat. and Engl. Dict.*), HAMLET, iv. 5. 81.

**hulk**, a ship, generally a heavy or large ship ("A Hulk, great ship. *Corbita*." Coles's *Lat. and Engl. Dict.*): *Provokes the mightiest hulk against the tide*, 1 HENRY VI., v. 5. 6; *though greater hulks draw deep*, TROILUS AND CRESSIDA, ii. 3. 260.

**hull**, to float, to swim, as borne along or driven by wind or water; TWELFTH NIGHT, i. 5. 191; RICHARD III., iv. 4. 438; *hulling*, HENRY VIII., ii. 4. 199.

**human** as she is and without any danger, "that is, not a phantom, but the real Rosalind, without any of the danger generally conceived to attend the rites of incantation" (JOHNSON), AS YOU LIKE IT, v. 2. 62.

**humour** — *That 's my*, THE MERRY WIVES OF WINDSOR, i. 1. 120; *the nuthook's humour*, THE MERRY WIVES OF WINDSOR, i. 1. 151; *is not the humour conceited?* THE MERRY WIVES OF WINDSOR, i. 3. 21; *The good humour is*, etc., THE MERRY WIVES OF WINDSOR, i. 3. 26; *will that humour pass?* THE MERRY WIVES OF WINDSOR, i. 3. 48; *The humour rises*, THE MERRY WIVES OF WINDSOR, i. 3. 53; *I thank thee for that humour*, THE MERRY WIVES OF WINDSOR, i. 3. 61; *I will run no base humour*, THE MERRY WIVES OF WINDSOR, i. 3. 74; *take the humour-letter*, THE MERRY WIVES OF WINDSOR, i. 3. 75; *the humour of this love*, THE MERRY WIVES OF WINDSOR, i. 3. 91; *My humour shall not cool*, THE MERRY WIVES OF WINDSOR, i. 3. 96; *that is my true humour*, THE MERRY WIVES OF WINDSOR, i. 3. 98; *I like not the humour of lying*, THE MERRY WIVES OF WINDSOR, ii. 1. 115; *the humour of bread and cheese*, THE MERRY WIVES OF WINDSOR, ii. 1. 122; *there 's the humour of it*, THE MERRY WIVES OF WINDSOR, ii. 1. 123; *a fellow frights humour* (English, Cambridge) *out of his wits*, THE MERRY WIVES OF WINDSOR, ii. 1. 125; *I have an humour to knock you*, HENRY V., ii. 1. 53; *that 's the humour of it*, HENRY V., ii. 1. 57, 68, 94, 113; ii. 3. 60; *the humour of it is too hot*, HENRY V., iii. 2. 4; *pass good*



*humours*, THE MERRY WIVES OF WINDSOR, i. 1. 150; *humours of revenge*, THE MERRY WIVES OF WINDSOR, i. 3. 86; *With both the humours*, THE MERRY WIVES OF WINDSOR, i. 3. 90; *He hath wronged me in some humours*, THE MERRY WIVES OF WINDSOR, ii. 1. 116; *The king hath run bad humours on the knight*, HENRY V., ii. 1. 118; *he passes some humours*, HENRY V., ii. 1. 123; *humours do abound*, HENRY V., iii. 2. 6; *These be good humours! your honour wins bad humours*, HENRY V., iii. 2. 25. On a passage of Jonson's *Every Man out of his Humour* Whalley remarks: "What was usually called the *manners* in a play or poem, began now to be called the *humours*. The word was new; the use, or rather abuse, of it, was excessive. It was applied upon all occasions, with as little judgment as wit. Every coxcomb had it always in his mouth; and every particularity he affected was denominated by the name of *humour*," etc. Gifford adds: "The abuse of this word is well ridiculed by Shakespeare in that amusing creature of whimsey, Nym, *Merry Wives of Windsor* [and *King Henry V.*]." *Jonson's Works*, vol. ii. p. 16. ed. Gifford.

'*humour of forty fancies* — *The*,' THE TAMING OF THE SHREW, iii. 2. 64. Is generally understood to mean some collection of the short poems called *Fancies*, which Petruchio had stuck into his lackey's hat; see *Fancies*, etc.; but, according to Mr. Halliwell, the allusion is to a bunch of ribbons, which appear to have been occasionally called *fancies*.

*humourous*, perverse, capricious: *The Duke is humourous*, AS YOU LIKE IT, i. 2. 245; *the humourous Duke*, AS YOU LIKE IT, ii. 3. 8; *her humourous ladyship*, KING JOHN, iii. 1. 119; *As humourous as winter*, 2 HENRY IV., iv. 4. 34; *a vain, giddy, shallow, humourous youth*, HENRY V., ii. 4. 28.

*humourous*, humid, damp: *the humourous night*, ROMEO AND JULIET, ii. 1. 31.

*Humphrey Hour*, RICHARD III., iv. 4. 175. No satisfactory

explanation, as far as I am aware, has yet been given of these words. In old St. Paul's was a monument wrongly supposed to be that of Humphrey Duke of Gloucester (who really was buried at St. Alban's), from which a part of the church was known by the name of *Duke Humphrey's Walk*; and there, as St. Paul's was a place of public resort, those who were unable to procure a dinner used to saunter, perhaps in the hope of receiving an invitation from some of their acquaintances. This was the origin of the expression *dining with Duke Humphrey*; and Steevens conjectures that "Shakespeare might by this strange phrase, *Humphrey Hour*, have designed to mark the hour at which the good Duchess was as hungry as the followers of Duke Humphrey." Malone, on the other hand, says: "*Humphrey Hour* is merely used in ludicrous language for *hour*, like *Tom Troth* for *truth*, and twenty more such terms. So, in Gabriel Harvey's *Letter to Spenser*, 1580: 'Tell me in Tom Trothe's earnest.'"

**Hundred Merry Tales** — *The*, MUCH ADO ABOUT NOTHING, ii. 1. 113. See *Tales* — *The Hundred Merry*.

**hundred-pound**, *filthy*, etc., KING LEAR, ii. 2. 14. The epithet *hundred-pound* is occasionally found as a term of reproach in our early writers.

**Hungarian wight**, THE MERRY WIVES OF WINDSOR, i. 3. 19. *Hungarian* is a cant term of doubtful origin; perhaps from *hungry*, perhaps from the free-booters of *Hungary*, or perhaps it is equivalent to gipsy, for "the parts of Europe in which it is supposed that the gipsies originally appeared were *Hungary* and *Bohemia*." (DOUCE).

**hungry beach** — *The*, CORIOLANUS, v. 3. 58. This has been explained as "the beach eager for shipwrecks;" again, as "the sterile unprolific beach."

**hungry prey** — *Their*, 1 HENRY VI., i. 2. 28. "Appears to signify 'the prey for which they are hungry'" (STEEVENS).

- hunt counter** — *You*, 2 HENRY IV., i. 2. 85. "Falstaff means . . . to tell the man that he is on a wrong scent : 'You are *hunting counter*,' that is, the wrong way." Nares in *Gloss*. (" *Hunt Counter*, when Hounds hunt it by the Heel." R. Holme's *Academy of Armory and Blazon*, B. iii. ch. iii. p. 76.)
- huntsmen** — *Like a jolly troop of*, etc., KING JOHN, ii. 1. 321 ; *here thy hunters stand*, etc., JULIUS CÆSAR, iii. 1. 206. "It was, I think [it certainly was], one of the savage practices of the chase, for all to stain their hands in the blood of the deer as a trophy" (JOHNSON).
- hunts-up**, ROMEO AND JULIET, iii. 5. 34. "Any song intended to arouse in the morning—even a love-song—was formerly called a *hunt's-up* . . . and the name was of course derived from a tune or song employed by early hunters. Butler, in his *Principles of Musik*, 1636, defines a *hunt's-up* as 'morning music;' and Cotgrave defines 'Resveil' as a *hunt's-up*, or *Morning Song* for a new-married wife." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 61, sec. ed.
- hurly**, an uproar, a tumult, THE TAMING OF THE SHREW, iv. 1. 187 ; KING JOHN, iii. 4. 169 ; 2 HENRY IV., iii. 1. 25.
- hurlyburly**, meaning the same as *hurly* ("A hurly-burly, *Turbæ, Tumultus*." Coles's *Dict.*), 1 HENRY VI., i. 3. 56 (in the stage-direction) ; MACBETH, i. 1. 3 ; 1 HENRY IV., v. 1. 78 (as an adjective = *tumultuous*).
- hurricane**, a water-spout, TROILUS AND CRESSIDA, v. 2. 170 ; *hurricanes*, KING LEAR, iii. 2. 2.
- hurt** — *Thou hast not half that power to do me harm As I have to be*, OTHELLO, v. 2. 166. "She means to say, — I have in this cause power to endure more than thou hast power to inflict" (JOHNSON).
- hurtled**, clashed, made a sound like clashing, JULIUS CÆSAR, ii. 2. 22.

**hurling**, a clashing together, — a violent conflict, *As You Like It*, iv. 3. 130.

**husband**, a husbandman : *your serving-man and your husband*, 2 *HENRY IV.*, v. 3. 11. The word was common in this sense before Shakespeare's time.

**husband now**, *Pompey ; you will keep the house — You will turn good*, *MEASURE FOR MEASURE*, iii. 2. 66. "Alluding to the etymology of the word *husband*" (*MALONE*). And there is an obvious quibble, *keep the house*.

**husbandry**, economical government, thrift, economical prudence : *The husbandry and manage of my house*, *THE MERCHANT OF VENICE*, iii. 4. 25 ; *healthful and good husbandry*, *HENRY V.*, iv. 1. 7 ; *like as there were husbandry in war* " (alludes to Hector's early rising," *MALONE*), *TROILUS AND CRESSIDA*, i. 2. 7 ; *If you suspect my husbandry*, *TIMON OF ATHENS*, ii. 2. 156 ; *There's husbandry in heaven*, *MACBETH*, ii. 1. 4 ; *borrowing dulls the edge of husbandry*, *HAMLET*, i. 3. 77 ; *Which husbandry in honour might uphold*, *SONNETS*, xiii. 10.

**huswife**. See *housewife*.

**hyen**, a hyena, *As You Like It*, iv. 1. 138.

**Hyperion**, Apollo, *HAMLET*, i. 2. 140 ; iii. 4. 56.

**Hyrca**, *Hyrceanian*, *MACBETH*, iii. 4. 101.

# I

**I**, the old spelling of the affirmative adverb *ay*, was frequently used with a quibble, as in the following passage : *say thou but 'I,' And that bare vowel 'I' shall poison more Than the death-darting eye of cockatrice : I am not I, if there be such an I*, etc., *ROMEO AND JULIET*, iii. 2. 45.

**ice-brook**, a cold or icy brook : *It is a sword of Spain, the ice-brook's temper*, *OTHELLO*, v. 2. 256. "Steel is hard-

ened by being put red-hot into very cold water" (JOHNSON). According to Steevens, who cites Martial and Justin, the *ice-brook* of our text is "undoubtedly the brook or rivulet called Salo (now Xalon), near Bilbilis in Celtiberia."

**Iceland dog!** *thou prick-ear'd cur of Iceland!* HENRY V., ii. 1. 40. A sort of shaggy, white, sharp-eared dog from Iceland, a great pet with ladies ("We have sholts or curs *dailie* brought out of *Iseland*, and much made of among vs, bicause of their sawcinesse and quarrelling." Harrison's *Description of England*, prefixed to Holinshed, vol. i. p. 389, reprint).

**idle**, trifling: *an idle banquet*, TIMON OF ATHENS, i. 2. 149.

**idle**, vain, weak: *an idle and fond* ("weak and foolish," JOHNSON) *bondage*, KING LEAR, i. 2. 47.

**idle**, useless, infertile, unfruitful, barren: *idle moss*, THE COMEDY OF ERRORS, ii. 2. 177; *idle weeds*, RICHARD III., iii. 1. 103; *deserts idle*, OTHELLO, i. 3. 140; *idle pebbles*, KING LEAR, iv. 6. 21. With respect to the second of these passages, *You said that idle weeds are fast in growth*, Douce observes, "it is clear that *infertility* is out of the question; but *useless* and *unprofitable* will denote the poet's meaning, or rather that of the inventor of the proverb, which was afterwards corrupted into '*ill weeds*,' etc." The line just cited is sufficient to show that Mr. Beisly is mistaken when, in his *Shakspeare's Garden*, etc., p. 35, he explains *idle moss* by "moss stationary and slow in growth."

**i'fecks**, most probably a corruption of *in faith*, THE WINTER'S TALE, i. 2. 120.

**ignomy**, ignominy, MEASURE FOR MEASURE, ii. 4. 111; (ignominy, *Cambridge*) 1 HENRY IV., v. 4. 100; TROILUS AND CRESSIDA, v. 10. 33; TITUS ANDRONICUS, iv. 2. 115.

**ignorant** *in what I am commanded* — *I am*, "I am unprac-

tised in the arts of murder" (STEEVENS), CYMBELINE, iii. 2. 23.

ignorant fumes — *The*, "The fumes of ignorance" (HEATH), THE TEMPEST, v. 1. 67.

ild. See *God ild you*.

Ilion. See the next article.

Ilium and where she resides — *Between our*, TROILUS AND CRESSIDA, i. 1. 100; *When were you at Ilium?* TROILUS AND CRESSIDA, i. 2. 43; *ere you came to Ilium*, TROILUS AND CRESSIDA, i. 2. 46; *as they pass toward Ilium*, TROILUS AND CRESSIDA, i. 2. 172; *nor goodly Ilion stand*, TROILUS AND CRESSIDA, ii. 2. 109; *As Priam is in Ilion*, TROILUS AND CRESSIDA, iv. 4. 115; *in great Ilion*, TROILUS AND CRESSIDA, iv. 5. 112; *yourself and Diomed In Ilion*, TROILUS AND CRESSIDA, iv. 5. 216; *So, Ilion, fall thou next!* TROILUS AND CRESSIDA, v. 8. 11. "*Ilium* or *Ilion* (for it is spelt both ways) was, according to Lydgate, and the author of *The Destruction of Troy*, the name of Priam's palace, which is said by these writers to have been built upon a high rock" (MALONE).

ill-erected tower — *To Julius Cæsar's*, RICHARD II., v. 1. 2. "By *ill-erected*, I suppose, is meant *erected for bad purposes*" (STEEVENS).

ill-favoured, ill-looking, THE TWO GENTLEMEN OF VERONA, ii. 7. 54; THE MERRY WIVES OF WINDSOR, i. 1. 272; iii. 4. 32; AS YOU LIKE IT, iii. 5. 53; v. 4. 56; THE TAMING OF THE SHREW, i. 2. 58; TITUS ANDRONICUS, iii. 2. 66.

ill-favouredly, in an ugly or bad way, THE MERRY WIVES OF WINDSOR, iii. 5. 61; AS YOU LIKE IT, i. 2. 36; iii. 2. 247; HENRY V., iv. 2. 40.

ill-inhabited, ill-lodged, AS YOU LIKE IT, iii. 3. 7.

ill-nurtured, ill-brought-up, 2 HENRY VI., i. 2. 42; VENUS AND ADONIS, 134.

- illustrate**, illustrious, LOVE'S LABOUR'S LOST, iv. 1. 64; v. 1. 105.
- imaginary forces**, "imaginative forces, powers of fancy" (JOHNSON), HENRY V., Prologue, 18.
- imagined**, belonging to imagination: *with imagined speed*, THE MERCHANT OF VENICE, iii. 4. 52; *with imagined wing*, HENRY V., iii. Prologue, 1.
- imbar**, (?) bar, exclude; or, (?) secure, HENRY V., i. 2. 94.
- immanity**, savageness, barbarity, 1 HENRY VI., v. 1. 13.
- immediacy**, "immediate representation, the deriving a character directly from another, so as to stand exactly in his place" (Nares's *Gloss.*), KING LEAR, v. 3. 66.
- immoment**, of no moment, unimportant, ANTONY AND CLEOPATRA, v. 2. 165.
- immures**, wall-enclosures, fortifications, TROILUS AND CRESSIDA, Prologue, 8.
- imp**, a shoot, a graft, — an offspring, LOVE'S LABOUR'S LOST, i. 2. 5; v. 2. 581; 2 HENRY IV., v. 5. 43; HENRY V., iv. 1. 45.
- imp out our drooping country's broken wing**, RICHARD II., ii. 1. 292; *imp* (jump, Cambridge) *a body with a dangerous physis*, CORIOLANUS, iii. 1. 154 (Malone explained this, the folio reading, as "To risk a body"). An expression borrowed from falconry: "when the wing-feathers [or tail-feathers] of a hawk were dropped, or forced out [or broken], by any accident, it was usual to supply [or repair] as many as were deficient [or damaged]. This operation was called *to imp a hawk*" (STEEVENS).
- impale** (or *empale*), to encircle, 3 HENRY VI., iii. 3. 189; TROILUS AND CRESSIDA, v. 7. 5; *impaled*, 3 HENRY VI., iii. 2. 171.
- impartial**, neutral: *In this I 'll be impartial*, MEASURE FOR MEASURE, v. 1. 166.



- impartment**, a communication, HAMLET, i. 4. 59.
- impasted**, formed into a paste, HAMLET, ii. 2. 453.
- impawn**, to pawn, to pledge: *impawn our person* ("To *impawn* seems here to have the same meaning as the French phrase *se commettre*," MALONE), HENRY V., i. 2. 21.
- impeach**, an impeachment, an accusation: *an intricate impeachment*, THE COMEDY OF ERRORS, v. 1. 269; *impeach of valour*, 3 HENRY VI., i. 4. 60.
- impeach**, to bring into question, to call in question: *impeach your modesty*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 214; *impeach my height* (= nobleness), RICHARD II., i. 1. 189.
- impeachment**, an imputation, a reproach: *great impeachment to his age*, THE TWO GENTLEMEN OF VERONA, i. 3. 15.
- impeachment**, an obstruction, a hindrance: *to march on to Calais Without impeachment*, HENRY V., iii. 6. 137.
- imperceiverant**, undiscerning, CYMBELINE, iv. 1. 13.
- imperious**, imperial: *Whose high imperious thoughts*, THE TWO GENTLEMEN OF VERONA, ii. 4. 126; *most imperious Agamemnon*, TROILUS AND CRESSIDA, iv. 5. 172; *be thy thoughts imperious*, TITUS ANDRONICUS, iv. 4. 81; *Imperious Cæsar*, HAMLET, v. 1. 207; *the imperious show Of the full-fortuned Cæsar*, ANTONY AND CLEOPATRA, iv. 15. 23; *Imperious supreme of all mortal things*, VENUS AND ADONIS, 996. (I may add here, that, though Shakespeare and sundry of his contemporaries make no distinction between "imperious" and "imperial," yet, as Mr. Singer has observed, "Bullokar carefully distinguishes them. '*Imperial*, royal or chief, emperor-like: *imperious*, that commandeth with authority, lordlike, stately.'")
- impeticos thy gratillity**, TWELFTH NIGHT, ii. 3. 25. This jargon, according to Hammer, means "impocket thy gratuity." Johnson proposed to read "impeticoat *thy* gratuity," observing that "fools were kept in long coats, to

which the allusion is made ;" and hence the remark of Douce (in opposition to Ritson) that the allowed fool was occasionally (like the idiot fool) dressed in petticoats. (When a boy at Aberdeen, I remember seeing a full-grown man, an idiot, who wore a long petticoat, and was led about the streets, as an object of charity, by his mother.) I quite agree with Malone that here "the reading of the old copy should not be disturbed."

**impleach'd**, interwoven, intertwined, A LOVER'S COMPLAINT, 205. See *pleached*.

**imponed**, HAMLET, v. 2. 146. This would seem to be Osrick's affected pronunciation of *impawned*.

**importance**, importunity : *at Sir Toby's great importance*, TWELFTH NIGHT, v. 1. 350 ; *At our importance*, KING JOHN, ii. 1. 7 ; *upon importance of so slight and trivial a nature*, CYMBELINE, i. 4. 38 (where Johnson, in his *Dict.*, explains *importance* "matter, subject").

**importance**, the thing imported or implied, — the import : *if the importance were joy or sorrow* ("if their [before-mentioned] passion were of joyful or sorrowful import," GRANT WHITE), THE WINTER'S TALE, v. 2. 17.

**important**, importunate : *At your important letters*, THE COMEDY OF ERRORS, v. 1. 138 ; *if the prince be too important*, MUCH ADO ABOUT NOTHING, ii. 1. 59 ; *his important blood*, ALL 'S WELL THAT ENDS WELL, iii. 7. 21 ; *My mourning and important tears*, KING LEAR, iv. 4. 26.

**importless**, unimportant, TROILUS AND CRESSIDA, i. 3. 71.

**impose**, to enjoin, to command : *Impose me to what penance*, MUCH ADO ABOUT NOTHING, v. 1. 259.

**impose**, an imposition, an injunction : *your ladyship's impose*, THE TWO GENTLEMEN OF VERONA, iv. 3. 8.

**imposition** *clear'd Hereditary ours* — *The*, "that is, setting aside *original sin* ; bating the imposition from the offence

of our first parents" (WARBURTON), *THE WINTER'S TALE*, i. 2. 74.

**impossible**, inconceivable, incredible : *impossible places*, *THE MERRY WIVES OF WINDSOR*, iii. 5. 131 ; *impossible slanders*, *MUCH ADO ABOUT NOTHING*, ii. 1. 121 ; *impossible conveyance*, *MUCH ADO ABOUT NOTHING*, ii. 1. 218 ; *impossible passages of grossness*, *TWELFTH NIGHT*, iii. 2. 67 ; *things impossible*, *JULIUS CÆSAR*, ii. 1. 325.

**imprese** — *Razed out my*, *RICHARD II.*, iii. 1. 25. "An Impres (as the Italians call it) is a device in Picture with his Motto or Word, born by Noble and Learned Parsonages, to notifie some particular conceit of their own," etc. Camden's *Remains concerning Britain*, etc., p. 447, ed. 1674.

**impress the forest** — *Who can*, "Who can command the forest to serve him like a soldier impressed" (JOHNSON), *MACBETH*, iv. 1. 95.

**improve**, to turn to account, *JULIUS CÆSAR*, ii. 1. 159.

**imputation**, imputed, attributed excellence, reputation : *Our imputation shall be oddly poised*, *TROILUS AND CRESSIDA*, i. 3. 339 ; *the imputation laid on him*, *HAMLET*, v. 2. 140.

**in**, used for on : *in the beached margent of the sea*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 85 ; *in heaven or in earth*, *3 HENRY VI.*, ii. 3. 43 ; *in thy shoulder do I build my seat*, *3 HENRY VI.*, ii. 6. 100 ; *knock'd i' the head*, *TROILUS AND CRESSIDA*, iv. 2. 34 ; *Gold strew'd i' the floor*, *CYMBELINE*, iii. 6. 49.

**in**, used for into : *falling in the flaws*, *MEASURE FOR MEASURE*, ii. 3. 11 ; *smiles his cheek in years*, *LOVE'S LABOUR'S LOST*, v. 2. 465 ; *weeping in (into, Cambridge) the needless stream*, *AS YOU LIKE IT*, ii. 1. 46 ; *I 'll turn yon fellow in his grave*, *RICHARD III.*, i. 2. 260 ; *to draw me in these vile suspects*, *RICHARD III.*, i. 3. 89 ; *Follow thine enemy in a fiery gulf*, *CORIOLANUS*, iii. 2. 91 ; *turn our swords In our*

*own proper entrails*, JULIUS CÆSAR, v. 3. 96; *equivocates him in a sleep*, MACBETH, ii. 3. 34; *Looks fearfully in the confined deep*, KING LEAR, iv. 1. 75; *Fall'n in the practice of a damned slave*, OTHELLO, v. 2. 295; *I am fall'n in this offence*, CYMBELINE, iii. 6. 63; *Which one by one she in a river threw*, A LOVER'S COMPLAINT, 38.

**in good time.** See *good time* — *In*.

**inaccessible**, difficult of access: *this desert inaccessible*, AS YOU LIKE IT, ii. 7. 110.

**incapable**, unintelligent, unable to comprehend: *Incapable and shallow innocents*, RICHARD III., ii. 2. 18; *As one incapable of her own distress*, HAMLET, iv. 7. 179.

**incardinate**, Sir Andrew's blunder for *incarnate*, TWELFTH NIGHT, v. 1. 174.

**incarnadine**, to stain red or carnation colour, MACBETH, ii. 2. 62.

**incense**, to incite, to instigate, to set on; but according to Nares, in the last three of the following passages it means simply "to instruct," — "a provincial expression still quite current in Staffordshire," etc., *Gloss.*: *I will incense Page*, THE MERRY WIVES OF WINDSOR, i. 3. 96; *would incense me To murder*, THE WINTER'S TALE, v. 1. 61; *what they may incense him to*, KING LEAR, ii. 4. 305; *your brother incensed me*, MUCH ADO ABOUT NOTHING, v. 1. 223; *incensed by his subtle mother*, RICHARD III., iii. 1. 152; *I have Incensed the lords o' the council*, HENRY VIII., v. 1. 43.

**incense**, to kindle: *an incensed fire of injuries*, 2 HENRY IV., i. 3. 14.

**inch.** See *Colme's-inch* — *Saint*.

**inch-meal** — *By*, By portions of an inch long at a time, THE TEMPEST, ii. 2. 3. (So *piece-meal*, *drop-meal*, *limb-meal*.)

**incision in thee! thou art raw** — *God make*, AS YOU LIKE IT, iii. 2. 64. "I apprehend the meaning is, God give thee

a better understanding, thou art very raw and simple as yet. The expression probably alludes to the common proverbial saying concerning a very silly fellow, that he ought to be cut for the simples" (HEATH).

**incision** *Would let her out in saucers—A fever in your blood! why, then,* LOVE'S LABOUR'S LOST, iv. 3. 93. This has been erroneously explained as containing an allusion to the mad fashion of lovers stabbing themselves and drinking their blood in honour of their mistresses: it merely means, "If your mistress reigns a fever in your blood, get yourself blooded, and so let her out in saucers."

**inclining**—*You of my,* You of my side, of my party, OTHELLO, i. 2. 82.

**inclips**, embraces, encircles, ANTONY AND CLEOPATRA, ii. 7. 67.

**include** *all jars*, shut in, restrain, — or close, conclude, THE TWO GENTLEMEN OF VERONA, v. 4. 160 (a doubtful reading?).

**incontinent**, immediately: *which they will climb incontinent*, AS YOU LIKE IT, v. 2. 35; *put on sullen black incontinent*, RICHARD II., v. 6. 48; *he will return incontinent*, OTHELLO, iv. 3. 11.

**incontinently**, immediately, OTHELLO, i. 3. 305.

**incony**, fine, delicate, pretty, LOVE'S LABOUR'S LOST, iii. 1. 128; iv. 1. 134.

**incorpsed**, incorporated, made one body, HAMLET, iv. 7. 87.

**incorrect**, "contumacious" (CALDECOTT), HAMLET, i. 2. 95.

**increase**, produce: *Earth's increase, foison plenty*, THE TEMPEST, iv. 1. 110; *swallow her own increase*, TITUS ANDRONICUS, v. 2. 192; *big with rich increase*, SONNETS, xcvi. 6.

**incredulous**, incredible: *no incredulous or unsafe circumstance*, TWELFTH NIGHT, iii. 4. 75.

**indent**, an indentation, a bending inwards: *wind with such a deep indent*, 1 HENRY IV., iii. 1. 104.

**indent**, to bargain, to contract, to compound: *indent with fears*, 1 HENRY IV., i. 3. 87.

**index**, a prelude, anything preparatory to another—the *index* (that is, table of contents) being generally in Shakespeare's days prefixed to the book, RICHARD III., ii. 2. 149; HAMLET, iii. 4. 52; OTHELLO, ii. 1. 252; *indexes*, TROILUS AND CRESSIDA, i. 3. 343.

**index of a direful pageant**—*The flattering*, RICHARD III., iv. 4. 85. See the preceding article. "*Pageants*," Steevens observes, "are *dumb shows*, and the poet meant to allude to one of these, the index of which promised a happier conclusion. The pageants then displayed on public occasions were generally preceded by a brief account of the order in which the characters were to walk. These indexes were distributed among the spectators, that they might understand the meaning of such allegorical stuff as was usually exhibited."

**Indian**—*Like the base*, OTHELLO, v. 2. 350. Here, Othello alludes to no particular story, but to "the Indian" as generally described.

**indifferency**, impartiality: *Makes it take head from all indifferency*, KING JOHN, ii. 1. 579.

**indifferency**, moderation, ordinary size: *a belly of any indifferency*, 2 HENRY IV., iv. 3. 21.

**indifferent**, impartial: *Look on my wrongs with an indifferent eye*, RICHARD II., ii. 3. 116; *No judge indifferent*, HENRY VIII., ii. 4. 17.

**indifferent**, ordinary: *garters of an indifferent knit* ("The words '*of an indifferent knit*' simply mean, that the garters should be tolerably well knit, neither very fine nor very coarse." *The Dialect of Craven*, sub "Indifferent"), THE

TAMING OF THE SHREW, iv. 1. 79; *the indifferent children of the earth*, HAMLET, ii. 2. 226.

**indifferent**, indifferently, tolerably: *indifferent good*, THE TAMING OF THE SHREW, i. 2. 177; *indifferent well*, TWELFTH NIGHT, i. 3. 126; HENRY V., iv. 7. 31; *TROILUS AND CRESSIDA*, i. 2. 215; *indifferent red*, TWELFTH NIGHT, i. 5. 231; *indifferent honest*, HAMLET, iii. 1. 122; *indifferent cold*, HAMLET, v. 2. 97.

**indifferently**, impartially: *hear me speak indifferently for all*, TITUS ANDRONICUS, i. 1. 430.

**indifferently**, in a reasonable degree, tolerably: *to knock you indifferently well*, HENRY V., ii. 1. 53; *we have reformed that indifferently*, HAMLET, iii. 2. 35.

**indigest** (used as a substantive), a thing indigested, an unformed mass: *To set a form upon that indigest*, KING JOHN, v. 7. 26 ("rudis indigestaque moles." Ovid, *Metam.* i. 7).

**indigest**, indigested, unformed, shapeless: *monsters and things indigest*, SONNETS, cxiv. 5.

**indign**, unworthy, disgraceful, OTHELLO, i. 3. 273.

**indirection**, crooked conduct, dishonest practice: *indirection thereby grows direct*, KING JOHN, iii. 1. 276; *wring From the hard hands of peasants their vile trash By any indirection*, JULIUS CÆSAR, iv. 3. 75.

**indirection**, oblique means: *By indirections find directions out*, HAMLET, ii. 1. 66.

**indirectly**, unfairly, wrongfully: *That hot rash haste so indirectly shed*, KING JOHN, ii. 1. 49; *Your crown and kingdom, indirectly held*, HENRY V., ii. 4. 94.

**indistinguishable cur**, "cur of an undeterminate shape" (STEEVENS), deformed, TROILUS AND CRESSIDA, v. 1. 26.

**indite him to some supper**, ROMEO AND JULIET, ii. 4. 125 (where probably *indite* is used in jest for *invite*); *he is*



*indited to dinner*, 2 HENRY IV., ii. 1. 26 (where *indited* is the Hostess's blunder for *invited*).

**induction**, a beginning : *And our induction full of prosperous hope*, 1 HENRY IV., iii. 1. 2 ; *A dire induction am I witness to*, RICHARD III., iv. 4. 5 ; *inductions dangerous* ("preparations for mischief," JOHNSON), RICHARD III., i. 1. 32.

**induction**, Introduction (to THE TAMING OF THE SHREW, and to 2 KING HENRY IV.).

**indued** *Unto that element*, "endowed or furnished with properties suited to the element of water" (MALONE), HAMLET, iv. 7. 180.

**indues** *Our other healthful members even to that sense Of pain — It*, "This sensation so gets possession of, and is so infused into the other members, as to make them all participate of the same pain" (MALONE, — rightly perhaps), OTHELLO, iii. 4. 147.

**indurance**, HENRY VIII., v. 1. 121. "That is, confinement. Dr. Johnson, however, in his Dictionary, says that this word (which Shakespeare borrowed from Fox's narrative) means — *delay, procrastination*" (STEEVENS).

**inequality**, (seeming) inconsistency, MEASURE FOR MEASURE, v. 1. 65.

**infamonize**, to make infamous, to disgrace, LOVE'S LABOUR'S LOST, v. 2. 667.

**infect**, infected : *many are infect*, TROILUS AND CRESSIDA, i. 3. 187.

**infection** *from the dangerous year — Their verdure still endure, To drive*, VENUS AND ADONIS, 508. "The poet evidently alludes to a practice of his own age, when it was customary, in time of the plague, to strew the rooms of every house with rue and other strong-smelling herbs, to prevent infection" (MALONE).

**infer**, to bring in, to introduce : *Infer the bastardy of Ed-*

*ward's children*, RICHARD III., iii. 5. 75; *I did infer your lineaments*, RICHARD III., iii. 7. 12; *Infer fair England's peace*, RICHARD III., iv. 4. 343; *thus hath the duke inferr'd*, RICHARD III., iii. 7. 32; *more than I have inferr'd*, RICHARD III., v. 3. 314; *'tis inferr'd to us*, TIMON OF ATHENS, iii. 5. 72; *Inferreth arguments*, 3 HENRY VI., iii. 1. 49; *Inferring arguments*, 3 HENRY VI., ii. 2. 44.

**informal**, deranged, insane, MEASURE FOR MEASURE, v. 1. 234. See *formal*.

**infusion of such dearth and rareness** — *And his*. See *dearth and rareness*, etc.

**ingener**, an ingenious person, a deviser, an artist, a painter, OTHELLO, ii. 1. 65; but the reading is questionable.

**ingenious**, intelligent, acute, lively: *thy most ingenious sense*, HAMLET, v. 1. 242; *ingenious feeling Of my huge sorrows*, KING LEAR, iv. 6. 280 (According to Warburton, "*Ingenious feeling* signifies a feeling from an understanding not disturbed or disordered, but which, representing things as they are, makes the sense of pain the more exquisite").

**ingenious**, ingenuous: *ingenious studies*, THE TAMING OF THE SHREW, i. 1. 9. (So in a comparatively recent author: "But 'tis contrary to an *ingenious* spirit to delight in such service," etc. Defoe's *Colonel Jack*, p. 141, ed. 1838.)

**ingeniously**, ingenuously, TIMON OF ATHENS, ii. 2. 221.

**inhabitable**, uninhabitable, RICHARD II., i. 1. 65.

**inherit**, to possess, to obtain possession of: *Yea, all which it inherit*, THE TEMPEST, iv. 1. 154; *This, or else nothing, will inherit her*, THE TWO GENTLEMEN OF VERONA, iii. 2. 87; *inherit us So much as of a thought of ill in him*, RICHARD II., i. 1. 85; *never after to inherit it*, TITUS ANDRONICUS, ii. 3. 3; *shall you this night Inherit at my house*, ROMEO AND JULIET, i. 2. 30; *But to the girdle do the gods inherit*, KING LEAR, iv. 6. 126.

**inhibit** (inhabit, *Cambridge*), to prohibit, to forbid, *MACBETH*, iii. 4. 105; *inhibited*, *ALL 'S WELL THAT ENDS WELL*, i. 1. 137.

**inhibition** comes by the means of the late innovation — *Their*, *HAMLET*, ii. 2. 328. "This passage probably refers to the limiting of public theatrical performances to the two theatres, the Globe on [the] Bank-side, and the Fortune in Golden Lane, in 1600 and 1601. The players, by a 'late innovation,' were 'inhibited,' or forbidden, to act in or near 'the city,' and therefore 'travelled,' or *strolled* into the country. See 'History of Engl. Dram. Poetry and the Stage,' vol. i. p. 311, etc." (*COLLIER*).

**inchoop'd**, at odds — *His quails ever Beat mine*, *ANTONY AND CLEOPATRA*, ii. 3. 39. "The ancients used to match quails as we match cocks" (*JOHNSON*). "*Inchoop'd*. Inclosed in a hoop. . . . It appears now to be made out, that cocks or quails were sometimes made to fight within a broad hoop, to keep them from quitting each other. Mr. Douce has actually found a Chinese print [miniature painting] in which two birds are so represented. See his *Illustrations*, vol. ii. p. 86. . . . The substance of this [passage] is from North's *Plutarch*, as well as much more of the same drama; but the *inchooped* is the addition of our poet." Nares's *Gloss*.

**Iniquity** — *Justice or*, *MEASURE FOR MEASURE*, ii. 1. 164; *that grey iniquity*, 1 *HENRY IV.*, ii. 4. 438; *the formal vice*, *Iniquity*, *RICHARD III.*, iii. 1. 82. See *Vice—like the old*, etc.

**injointed**, jointed, united, *OTHELLO*, i. 3. 35.

**inkhorn mate**, a bookish man, or a bookman, 1 *HENRY VI.*, iii. 1. 99. "It was a term of reproach towards men of learning or men affecting to be learned" (*REED*).

**inkle**, a kind of inferior tape, *LOVE'S LABOUR'S LOST*, iii. 1. 131; *PERICLES*, v. *Gower*, 8; *inkles*, *THE WINTER'S TALE*, iv. 4. 204.

**inland bred**, bred, brought up among civilized persons (*inland* being used by our old writers in opposition to *upland*), *AS YOU LIKE IT*, ii. 7. 96; *an inland man*, *AS YOU LIKE IT*, iii. 2. 322.

**inly**, inward: *the inly touch of love*, *THE TWO GENTLEMEN OF VERONA*, ii. 7. 18; *inly sorrow*, *3 HENRY VI.*, i. 4. 171.

**inly**, inwardly: *I have inly wept*, *THE TEMPEST*, v. 1. 200; *inly ruminate*, *HENRY V.*, iv. Prologue, 24.

**inn** — *Thou most beauteous*, *RICHARD II.*, v. 1. 13; *shall I not take mine ease in mine inn?* *1 HENRY IV.*, iii. 3. 79. In the first of these passages *inn*, according to Steevens, means “a dignified habitation;” according to Mason, “a house of entertainment, and is opposed to *alehouse* in the following line [the next line but one];” and according to Mr. Staunton merely “abode.” On the second passage Percy observes, “To ‘take mine ease in mine inne’ was an ancient proverb, not very different in its application from that maxim, ‘Every man’s house is his castle;’ for *inne* originally signified *a house or habitation* [Sax. *inne*, *domus*, *domicilium*]. When the word *inne* began to change its meaning, and to be used to signify *a house of entertainment*, the proverb, still continuing in force, was applied in the latter sense, as it is here used by Shakespeare.”

**innocent**, an idiot, a natural fool, a simpleton: *a dumb innocent*, *ALL ’S WELL THAT ENDS WELL*, iv. 3. 175; *Pray, innocent, and beware the foul fiend*, *KING LEAR*, iii. 6. 7; *the pious innocent*, *PERICLES*, iv. 3. 17; *An innocent*, *THE TWO NOBLE KINSMEN*, iv. 1. 41.

**inquire**, an inquiry: *the most strange inquire*, *PERICLES*, iii. Gower, 22.

**inquisition**, an inquiry, *THE TEMPEST*, i. 2. 35; *AS YOU LIKE IT*, ii. 2. 20.

**insane root** — *The*, The root which causes insanity, *MACBETH*, i. 3. 84. Perhaps hemlock; or more probably henbane, as

would appear from the following passage, cited by Douce :  
 “*Henbane . . . is called Insana, mad, for the use thereof is perillous ; for if it be eate or dronke, it breedeth madnesse, or slow lykenesse of sleepe. Therefore this hearb is called commonly Mirilidium, for it taketh away wit and reason.*” Batman *Uppon Bartholome de propriet. rerum*, lib. xvii. ch. 87.

**insconce.** See first *ensconce*.

**insculp'd upon** — *The figure of an angel Stamped in gold, but that 's*, THE MERCHANT OF VENICE, ii. 7. 57. Here *insculp'd upon* means “carved in relief, embossed on the coin.”

**insinuate**, to soothe, to wheedle : *Basely insinuate, and send us gifts*, TITUS ANDRONICUS, iv. 2. 38 ; *With Death she humbly doth insinuate*, VENUS AND ADONIS, 1012.

**insinuation** — *By their own*, “By their having insinuated or thrust themselves into the employment” (MALONE), HAMLET, v. 2. 59.

**insisture**, fixedness, stability (“constancy or regularity,” Johnson’s *Dict.* ; “regularity, or perhaps station,” Nares’s *Gloss.*), TROILUS AND CRESSIDA, i. 3. 87.

**instance**, a word used by Shakespeare with various shades of meaning which it is not always easy to distinguish, — “motive, inducement, cause, ground ; symptom, prognostic ; information, assurance ; proof, example, indication :” *my desires had instance and argument*, THE MERRY WIVES OF WINDSOR, ii. 2. 221 ; *Gives me this instance*, MEASURE FOR MEASURE, iv. 3. 126 ; *Gave any tragic instance of our harm*, THE COMEDY OF ERRORS, i. 1. 65 ; *what 's the instance ?* ALL 'S WELL THAT ENDS WELL, iv. 1. 38 ; *A certain instance that Glendower is dead*, 2 HENRY IV., iii. 1. 103 ; *his fears are shallow, wanting instance*, RICHARD III., iii. 2. 25 ; *Instance, O instance*, TROILUS AND CRESSIDA, v. 2. 151 ; *no guilty instance gave*, THE

RAPE OF LUCRECE, 1511; *But not with such familiar instances*, JULIUS CÆSAR, iv. 2. 16 (where Mr. Craik chooses to explain *instances* by "assiduities"); *The instances that second marriage move*, HAMLET, iii. 2. 177.

**instrument** *this lower world — That hath to*, "That makes use of this world, and every thing in it, as its instruments to bring about its ends" (STEEVENS), THE TEMPEST, iii. 3. 54.

**insuppressible**, insuppressible, JULIUS CÆSAR, ii. 1. 134.

**intend**, to pretend: *intend a kind of zeal*, MUCH ADO ABOUT NOTHING, ii. 2. 32; *I intend That all is done*, THE TAMING OF THE SHREW, iv. 1. 187; *Intend some fear*, RICHARD III., iii. 7. 45; *Intending deep suspicion*, RICHARD III., iii. 5. 8; *intending other serious matters*, TIMON OF ATHENS, ii. 2. 210; *Intending weariness*, THE RAPE OF LUCRECE, 121.

**intend**, to set forth, to make to appear (like the Latin *intendo*, — "*intendere eruditionem*"): *if thou dost intend Never so little show of love to her*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 333.

**intended in the general's name**, "understood, meant without expressing," etc. (STEEVENS), 2 HENRY IV., iv. 1. 166.

**intendment**, intention, AS YOU LIKE IT, i. 1. 120; OTHELLO, iv. 2. 202; *main intendment* (which Steevens explains "exertion in a body"), HENRY V., i. 2. 144; *intendments*, VENUS AND ADONIS, 222.

**intenable**. See *captious and intenable sieve*.

**intention**, eagerness of attention or of desire: *with such a greedy intention*, THE MERRY WIVES OF WINDSOR, i. 3. 63; *my intention* (invention, Cambridge), *hearing not my tongue*, MEASURE FOR MEASURE, ii. 4. 3; *thy intention stabs the centre*, THE WINTER'S TALE, i. 2. 138.

**intently**, attentively, OTHELLO, i. 3. 155.

**interest'd**, interested, KING LEAR, i. 1. 84.

**inter'gatory**, interrogatory, *THE MERCHANT OF VENICE*, v. 1. 300; *inter'gatories*, *THE MERCHANT OF VENICE*, v. 1. 298; *ALL 'S WELL THAT ENDS WELL*, iv. 3. 171; *CYMBELINE*, v. 5. 392.

**intermission**, a pause, *THE MERCHANT OF VENICE*, iii. 2. 200; *AS YOU LIKE IT*, ii. 7. 32; *MACBETH*, iv. 3. 232; *KING LEAR*, ii. 4. 32.

**intermissive miseries** — *Their*, "Their miseries, which have had only a short intermission from Henry the Fifth's death to my coming amongst them" (*WARBURTON*), 1 *HENRY VI.*, i. 1. 88.

**interpret** *between you and your love, if I could see the puppets dallying — I could*, *HAMLET*, iii. 2. 240. An allusion to the interpreter, who at all motions or puppet-shows interpreted to the audience. See *motion*.

**into** used for *unto*: *into thy attempt*, *ALL 'S WELL THAT ENDS WELL*, i. 3. 245; *into the drowsy ear of night*, *KING JOHN*, iii. 3. 39; *his whole kingdom into desolation*, *HENRY V.*, ii. 2. 173.

**into truth by telling of it**, *THE TEMPEST*, i. 2. 100. In this passage, which is somewhat involved, *into* is equivalent to *unto* (which some editors substitute); and *it* refers to "his own lie."

**intrenchant**, "which cannot be cut" (*JOHNSON*), "not permanently divisible, not retaining any mark of division" (*Nares's Gloss.*), *MACBETH*, v. 8. 9.

**intrinse**, intricate, *KING LEAR*, ii. 2. 70.

**intrinsicate**, intricate, *ANTONY AND CLEOPATRA*, v. 2. 302.

**invectively**, abusively, *AS YOU LIKE IT*, ii. 1. 58.

**investments**, vestures, dress, garb, 2 *HENRY IV.*, iv. 1. 45; *HAMLET*, i. 3. 128.

**invincible** (invisible, *Cambridge*) — *That his dimensions to any thick sight were*, 2 *HENRY IV.*, iii. 2. 305. "The word



[*invincible*],” says Singer *ad l.*, “is metaphorically used for *not to be mastered* or *taken in*. See Baret’s *Alvearie*, in v. ;” but in the ed. of Baret’s work now before me, that of 1580, I find no such glosses, which, after all, would go little way to confirm the reading in our text.

**invised**, invisible, unseen, A LOVER’S COMPLAINT, 212.

**inward**, an intimate, a familiar friend : *I was an inward of his*, MEASURE FOR MEASURE, iii. 2. 122.

**inward**, intimate, confidential : *for what is inward between us*, LOVE’S LABOUR’S LOST, v. 1. 83 ; *Who is most inward with the noble duke ?* RICHARD III., iii. 4. 8.

**inwardness**, intimacy, MUCH ADO ABOUT NOTHING, iv. 1. 245.

**Irish rat** — *I was never so be-rhymed since Pythagoras’ time, that I was an*, AS YOU LIKE IT, iii. 2. 165. “She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an Irish rat, and by some metrical charm was rhymed to death. The power of killing rats with rhymes Donne mentions in his *Satires*, and Temple in his *Treatises*,” etc. (JOHNSON). It would be easy to quote sundry passages concerning *the rhyming of rats to death*.

**irregulous**, disorderly, lawless, CYMBELINE, iv. 2. 316.

**isle** — *Fertile the*, THE WINTER’S TALE, iii. 1. 2. The blunder in confounding *Delphi* and *Delos* is copied by Shakespeare from Greene’s novel.

**issued**, — *No worse*, No worse descended, THE TEMPEST, i. 2. 59.

**iterance** (iteration, *Cambridge*), iteration, repetition, OTHELLO, v. 2. 153.

**iteration**, repetition, 1 HENRY IV., i. 2. 88 ; TROILUS AND CRESSIDA, iii. 2. 172.

**I wis**, THE MERCHANT OF VENICE, ii. 9. 63 ; THE TAMING OF THE SHREW, i. 1. 62 ; RICHARD III., i. 3. 102 ; PERI-

CLES, ii. *Gower*, 2. That in our early literature *I wis* is one word (*i-wis*), the Saxon genitive *gewis* used adverbially, and meaning "truly, certainly," admits of no dispute. See Sir F. Madden's Gloss. to *Syr Gawayne*, where he remarks that "although satisfied about the origin of *i-wis*, he still has his doubts whether it was not regarded as a pronoun and verb by the writers of the fifteenth century." For my own part, I cannot help believing that the writers of Elizabeth's time and later, ignorant of the original meaning of *I wis*, employed it as equivalent to "I ween;" and see, under *occupy*, the quotation from *Wits, Fits, and Fancies*, where we have the spelling "I wisse."

## J

**jack**, the small bowl (sometimes called also the *mistress*) aimed at in the game of bowling: *when I kissed the jack*, CYMBELINE, ii. 1. 2. "'To kiss the jack' is a state of great advantage" (JOHNSON).

**Jack**, a common term of contempt and reproach (fellow, knave, rogue): *you are Jack Rugby*, THE MERRY WIVES OF WINDSOR, i. 4. 52; *Jack priest*, THE MERRY WIVES OF WINDSOR, i. 4. 106; ii. 3. 28; *play the flouting Jack*, MUCH ADO ABOUT NOTHING, i. 1. 157; *twangling Jack*, THE TAMING OF THE SHREW, ii. 1. 157; *a swearing Jack*, THE TAMING OF THE SHREW, ii. 1. 280; *the prince is a Jack*, 1 HENRY IV., iii. 3. 84; *then am I a Jack*, 1 HENRY IV., v. 4. 138; *Since every Jack became a gentleman*, RICHARD III., i. 3. 72; *thou art as hot a Jack* (where *Jack* is merely equivalent to "fellow," and used jocularly), ROMEO AND JULIET, iii. 1. 11; *Hang him, Jack!* ROMEO AND JULIET, iv. 5. 141; *this Jack*, ANTONY AND CLEOPATRA, iii. 13. 93, 103; *braggarts, Jacks, milksops*, MUCH ADO ABOUT NOTHING, v. 1. 91; *bragging Jacks*, THE MERCHANT OF VENICE, iii. 4. 77; *insinuating Jacks*, RICHARD III., i. 3. 53; *twenty such Jacks*, ROMEO AND JULIET, ii. 4. 148.

**Jack**, the Jack-o'-lantern or Will-o'-the-wisp: *your fairy . . . has done little better than played the Jack with us*, THE TEMPEST, iv. 1. 197.

**Jack**, an automaton that in public clocks struck the bell on the outside: *Jack o' the clock*, RICHARD II., v. 5. 60; *like a Jack, thou keep'st the stroke*, RICHARD III., iv. 2. 118; *minute-jacks*, TIMON OF ATHENS, iii. 6. 97 (where Nares thinks that *minute-jacks* mean "fellows who watch the proper minutes to offer their adulation." *Gloss.* in v.).

**Jack guardant**, a Jack-in-office, CORIOLANUS, v. 2. 60.

**Jack shall have Jill**, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 461; *Jack hath not Jill*, LOVE'S LABOUR'S LOST, v. 2. 863. A well-known proverbial expression. Ray gives, "Every Jack must have his Gill." *Proverbs*, p. 124, ed. 1768.

**Jack-a-Lent**, a puppet thrown at during Lent, as cocks were thrown at on Shrove-Tuesday, THE MERRY WIVES OF WINDSOR, iii. 3. 22; v. 5. 123.

**Jack-an-apes**, an ape, HENRY V., v. 2. 141.

**Jacksauce**, a saucy Jack, HENRY V., iv. 7. 137.

**jacks**, the keys of the virginals or virginal: *those jacks that nimble leap*, SONNETS, cxxviii. 5. "The virginal jack was a small flat piece of wood, furnished on the upper part with a quill, affixed to it by springs of bristle. These jacks were directed by the finger-key to the string which was struck by the quill, then forced past the string by the elastic spring, giving it liberty to sound as long as the finger rested on the key. When the finger was removed, the quill returned to its place, and a small piece of cloth, fixed on the top of the jack, resting on the string, stopped its vibration" (FAIRHOLT), and see *virginals* — *The*.

**jacks fair within, the jills fair without** — *Be the*, THE TAMING OF THE SHREW, iv. 1. 43. "A play upon the words *jack*

and *jill*, which signify *two drinking measures*, as well as *men and maid-servants*" (STEEVENS).

**jade**, to ride, to over-sway, to over-master : *to let imagination jade me*, TWELFTH NIGHT, ii. 5. 146 ; *To be thus jaded by a piece of scarlet*, HENRY VIII., iii. 2. 280.

**jade**, to drive harassed and dispirited : *The ne'er-yet-beaten horse of Parthia We have jaded out o' the field*, ANTONY AND CLEOPATRA, iii. 1. 34.

**jade**, to subject to harassing and mean offices : *such a jaded groom*, 2 HENRY VI., iv. 1. 52.

**jadery**, the properties of a vicious horse, jadish tricks, THE TWO NOBLE KINSMEN, v. 4. 72.

**jane judgements**, THE TWO NOBLE KINSMEN, iii. 5. 8. *Jane* means *fustian*, a kind of cloth. Used here metaphorically.

**jape** (gap, *Cambridge*), a jest, THE WINTER'S TALE, iv. 4. 196.

**jar o' the clock**, tick of the clock, THE WINTER'S TALE, i. 2. 43.

**jar** *Their watches on unto mine eyes*, etc., RICHARD II., v. 5. 51. "The meaning is, 'They tick their periods on, to my eyes, which represent the outward watch ;' 'watch' signifying, as Dr. Johnson observed, in the first place a portion of time, and in the second, the face of the clock." Nares's *Gloss*.

**Jarmany** — *A duke de*. See *duke de Jarmany* — *A*.

**jauncing**, jaunting, hard-riding ("Iancer vn cheval. *To stirre a horse in the stable till hee sweat withall ; or [as our] to jaunt ; [an old word].*" Cotgrave's *Fr. and Engl. Dict.*), RICHARD II., v. 5. 94.

**jaw**, to devour : *the wolves would jaw me*, THE TWO NOBLE KINSMEN, iii. 2. 7.

**jay**, a loose woman ("Putta, a wench, a guirle . . . a whore, a trull . . . a Iay, a Piot, a Magot-apy." Florio's *Ital*).

and *Engl. Dict.*): *Some jay of Italy*, CYMBELINE, iii. 4. 47; *to know turtles from jays*, THE MERRY WIVES OF WINDSOR, iii. 3. 35.

jealous-hood, jealousy, ROMEO AND JULIET, iv. 4. 13.

jerkin under the line: now, jerkin, you are like to lose your hair, etc., THE TEMPEST, iv. 1. 235. A quibbling allusion to the loss of hair which is frequently suffered by persons who pass the line, and to the horse-hair line from which Stephano now takes down the jerkin. See *line* — *Come hang*, etc.

Jeronimy — *Go by*, THE TAMING OF THE SHREW, Induction, i. 7. Sly here alludes to the well-known lines of *The Spanish Tragedy*, and at the same time confounds *Jeronimo* with Saint Jerome. The folio has "*go by S. Ieronimie*."

jesses, "the short straps of leather, but sometimes of silk, which went round the legs of a hawk, in which were fixed the varvels, or little rings of silver, and to these the leash, or long strap which the falconer twisted round his hand" (Nares's *Gloss.*), OTHELLO, iii. 3. 265.

jest — *As jocund as to*, As jocund as to play a part in a masque or interlude, RICHARD II., i. 3. 95.

jet, to strut: *giants may jet through*, CYMBELINE, iii. 3. 5; *how he jets*, TWELFTH NIGHT, ii. 5. 29; *men and dames so jetted*, PERICLES, i. 4. 26.

jet upon, to encroach upon: *Your sauciness will jet* (jest, Cambridge) *upon my love*, THE COMEDY OF ERRORS, ii. 2. 28; *to jet Upon the innocent and aweless throne*, RICHARD III., ii. 4. 51; *to jet upon a prince's right*, TITUS ANDRONICUS, ii. 1. 64.

Jewess' eye — *Worth a*, THE MERCHANT OF VENICE, ii. 5. 42. A slight alteration, for the nonce, of the proverbial expression, "*Worth a Jew's eye*."

jig, *He's for a*, HAMLET, ii. 2. 494. Though formerly, be-

sides meaning a merry dance a *jig* meant a facetious metrical composition, and frequently was synonymous with *ballad* ("So in Florio's *Italian Dict.*, 1591, '*Frottola*, a countrie *jigg*, or round, or countrie song, or wanton verses,' " MALONE), there can be no doubt that in the present passage Shakespeare alludes to a theatrical *jig*, which was the technical term for a coarse sort of comic entertainment usually performed after the play, and occasionally, it would appear, lasting for an hour: "it seems," says Mr. Collier, "to have been a ludicrous composition in rhyme, sung, or said, by the clown, and accompanied by dancing and playing upon the pipe and tabor." *Hist. of Engl. Dram. Poetry*, vol. iii. p. 380. ("Farce: A [*fond and dissolute*] *Play, Comedie, or Enterlude*; also, the *Iyg at the end of an Enterlude, wherein some prettie knauerie is acted.*" Cotgrave's *Fr. and Engl. Dict.*),

**jigging fools**, "silly poets" (MALONE), rhyming fools, JULIUS CÆSAR, iv. 3. 135. See *jig*.

**jig-maker**, a writer of jigs, HAMLET, iii. 2. 120. See *jig*.

**Joan had not gone out** — *Old*, 2 HENRY VI., ii. 1. 4. "I am told by a gentleman, better acquainted with falconry than myself, that the meaning, however expressed, is, that the wind being high, it was ten to one that the old hawk had flown quite away; a trick which hawks often play their masters in windy weather" (JOHNSON). "That is, the wind was so high it was ten to one that old Joan would not have taken her flight at the game" (PERCY).

**John-a-dreams**, that is, *John of dreams, Dreaming John*, — a nickname for a dreamy, lumpish, stupid fellow, HAMLET, ii. 2. 562.

**joint-ring**, OTHELLO, iv. 3. 71. "Such a ring, of the Elizabethan era," writes Mr. Fairholt, "is shewn in the accompanying woodcut [*apud Halliwell's Shakespeare*]. It was a split ring, the halves made to fit in each other very closely when united, and the joined hands to lock it tight.

Such rings were extensively used, as love-tokens, in the sixteenth and seventeenth centuries." Compare *gim-mal-bit*.

**joint-stool** (join'd-stool, *Cambridge*)—*A*, *THE TAMING OF THE SHREW*, ii. 1. 197. An allusion to the proverbial expression, *Cry you mercy, I took you for a joint-stool*, *King Lear*, iii. 6. 51. It is given by Ray, *Proverbs*, p. 202, ed. 1768.

**Jourdain**—*Margery*, 2 *HENRY VI.*, i. 2. 75. "It appears from Rymer's *Fœdera*, vol. x. p. 505, that in the tenth year of King Henry the Sixth, *Margery Jourdemayn*, John Virley clerk, and friar John Ashwell were, on the ninth of May 1483, brought from Windsor by the constable of the castle, to which they had been committed for sorcery, before the Council at Westminster, and afterwards, by an order of Council, delivered into the custody of the Lord Chancellor. The same day it was ordered by the Lords of Council that, whenever the said Virley and Ashwell should find security for their good behaviour, they should be set at liberty, and in like manner that Jourdemayn should be discharged on her husband's finding security. This woman was afterwards burned in Smithfield, as stated in the play and also in the chronicles" (DOUCE).

**journal**, daily, *MEASURE FOR MEASURE*, iv. 3. 84; *CYMBELINE*, iv. 2. 10.

**Jove in a thatched house**, *AS YOU LIKE IT*, iii. 3. 7. The *thatched house* is, of course, the dwelling of Baucis and Philemon. See also, *Much Ado About Nothing*, ii. 1. 83.

**Jove's accord**, *TROILUS AND CRESSIDA*, i. 3. 238. Theobald takes this for an ablative absolute,—"when Jove shows himself on their side;" but it is very doubtful if we have the true text here.

**Jovial face**—*His*, His face like that of Jove, *CYMBELINE*, iv. 2. 312.



- \* joy, to enjoy : *hope to joy*, RICHARD II., ii. 3. 15 ; *joy thy life*, RICHARD II., v. 6. 26 ; *joy her raven-colour'd love*, TITUS ANDRONICUS, ii. 3. 83 ; *joy'd an earthly throne*, 2 HENRY VI., iv. 9. 1.

**Judas** *was hanged on an elder*, LOVE'S LABOUR'S LOST, v. 2. 599. Such was the common legend ; in accordance to which, Sir John Mandevile tells us that, in his time, the very tree was to be seen. "And faste by, is zit the Tree of Eldre, that Judas henge him self upon, for despeyt that he hadde, whan he solde and betrayed oure Lorde." *Voiage and Travaile*, etc., p. 112, ed. 1725. (But we find in Pulci,

"Era di sopra a la fonte un carrubbio,  
L'arbor, si dice, ove s'impiccò Giuda," etc.

*Morgante Mag.* C. xxv. st. 77.

The *Arbor Judæ* [*Cercis siliquastrum*], writes Gerarde, "is thought to be that whereon Iudas did hang himselfe, and not vpon the Elder tree, as it is vulgarly said." *Herbal*, p. 1428, ed. 1633.)

**Judas's** [hair] — *Something browner than*, AS YOU LIKE IT, iii. 4. 7. Judas was usually represented, in tapestries and pictures, with red hair and beard. Compare *Cain-coloured beard*.

**judicious**, judicial. *Shall have judicious hearing*, CORIOLANUS, v. 6. 127.

**Julius Cæsar's ill-erected tower**, RICHARD II., v. 1. 2. "The Tower of London is traditionally said to have been the work of Julius Cæsar" (JOHNSON).

**jump**, CORIOLANUS, iii. 1. 154. See second *imp*.

**jump**, a hazard, a chance : *our fortune lies Upon this jump*, ANTONY AND CLEOPATRA, iii. 8. 6.

**jump**, to agree : *jump with common spirits*, THE MERCHANT OF VENICE, ii. 9. 32 ; *meet and jump in one*, THE TAMING

OF THE SHREW, i. 1. 185; *cohere and jump*, TWELFTH NIGHT, v. 1. 244; *jump not on a just account*, OTHELLO, i. 3. 5; *jumps with my humour*, 1 HENRY IV., i. 2. 67; *jumpeth with the heart*, RICHARD III., iii. 1. 11.

**jump**, to risk, to hazard: *jump the life to come*, MACBETH, i. 7. 7; *jump the after-inquiry*, CYMBELINE, v. 4. 181.

**jump**, exactly, coincident with: *jump at this dead hour*, HAMLET, i. 1. 65; *jump upon this bloody question*, HAMLET, v. 2. 367; *jump when he may Cassio find*, OTHELLO, ii. 3. 374; *jump As they are here*, THE TWO NOBLE KINSMEN, i. 2. 40.

**junkets**, sweetmeats, dainties (Ital. *giuncata*), THE TAMING OF THE SHREW, iii. 2. 244.

**Juno**—*I, his despiteful*, etc., ALL 'S WELL THAT ENDS WELL, iii. 4. 13. "Alluding to the story of Hercules" (JOHNSON); "ÆD. i. 7-10, especially *tot adire labores*" (WALKER).

**Justice or Iniquity?** See *Iniquity*, etc.

**justicer**, a justice ("The most ancient law-books have *justicers* of the peace as frequently as *justices* of the peace," REED), KING LEAR, iii. 6. 21, 55; CYMBELINE, v. 5. 214; *justicers*, KING LEAR, iv. 2. 79.

**jutty**, "or *jetty* . . . that part of a building which shoots forward beyond the rest. See Florio's *Italian Dictionary*, 1598: *Barbacane*. An outnooke or corner standing out of a house; a *jettie*," etc. (MALONE): *no jutty, frieze*, MACBETH, i. 6. 6.

**jutty**, to jut out beyond: *jutty his confounded base*, HENRY V., iii. 1. 13.

**juvenal**, a youth, LOVE'S LABOUR'S LOST, i. 2. 8, 12, 13; iii. 1. 61; A MIDSUMMER-NIGHT'S DREAM, iii. 1. 85; 2 HENRY IV., i. 2. 18.

## K

**kam**, crooked : *clean kam*, quite crooked, quite wrong (or, as Brutus subjoins, "Merely awry"), *CORIOLANUS*, iii. 1. 304. Compare *clean*.

**Kate!**—*How now*, 1 *HENRY IV.*, ii. 3. 33. "Shakespeare either mistook the name of Hotspur's wife (which was not *Katharine*, but *Elizabeth*), or else designedly changed it, out of the remarkable fondness he seems to have had for the familiar appellation of *Kate*, which he is never weary of repeating, when he has once introduced it ; as in this scene, the scene of *Katharine* and Petruchio, and the courtship between King Henry V. and the *French Princess*. The wife of Hotspur was the Lady Elizabeth Mortimer," etc. (STEEVENS). "Shakspeare calls this lady [Lady Percy] *Kate* ; Hall and Holinshed call her Elinor, and mention that she was aunt to the Earl of March, on which account Shakspeare, apparently forgetting that he had correctly styled Lady Percy Mortimer's sister [see *Mortimer*. Wor. *I cannot blame him*, etc.], in another place (iii. 1. 196) makes Mortimer speak of her as his aunt. There is throughout a confusion between uncle and nephew." Courtenay's *Comment. on the Hist. Plays of Shakspeare*, vol. i. p. 93 (note).

**kecksies**, dry hollow stocks of hemlock or similar plants, *HENRY V.*, v. 2. 52.

**Keech**—*Goodwife*, 2 *HENRY IV.*, ii. 1. 90 ; *such a keech*, *HENRY VIII.*, i. 1. 55. "A *keech* of tallow is the fat of an ox or cow rolled up by the butcher in a round lump, in order to be carried to the chandler" (PERCY).

**keel**, to cool, *LOVE'S LABOUR'S LOST*, v. 2. 907, 916.

**keep**, care : *in Baptista's keep my treasure is*, *THE TAMING OF THE SHREW*, i. 2. 115.

**keep**, to live, to dwell : *In what place of the field doth Calchas*

*keep* ? *TROILUS AND CRESSIDA*, iv. 5. 278 ; *where they keep*, *HAMLET*, ii. 1. 8 ; *where earth-delving conies keep*, *VENUS AND ADONIS*, 687 ; *Where youth, and cost, and witless bravery keeps*, *MEASURE FOR MEASURE*, i. 3. 10 ; *as an outlaw in a castle keeps*, *1 HENRY VI.*, iii. 1. 47 ; *where, they say, he keeps*, *TITUS ANDRONICUS*, v. 2. 5 ; *this habitation, where thou keep'st*, *MEASURE FOR MEASURE*, iii. 1. 10 ; *That ever kept with men*, *THE MERCHANT OF VENICE*, iii. 3. 19 ; *where the madcap duke his uncle kept*, *1 HENRY IV.*, i. 3. 244.

**keep**, to restrain : *when a cur cannot keep himself in all companies*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 10.

**keep his house** — *Who cannot keep his wealth must*, *Who cannot keep his wealth must "keep within doors for fear of duns"* (JOHNSON), *TIMON OF ATHENS*, iii. 3. 41.

**keep my stables where I lodge my wife**, — *I'll*, *THE WINTER'S TALE*, ii. 1. 134. "What he [Antigonus] means — and the excessive grossness of the idea can hardly be excused — is, unquestionably, that if Hermione be proved incontinent, he should believe every woman is unchaste ; his own wife as licentious as Semiramis ('*Equum adamatum a Semiramide*,' etc., *Pliny*, l. viii. c. 42), and where he lodged her he would 'keep,' that is, *guard*, or *fasten* the entry of his stables. This sense of the word 'keep' is so common, even in Shakespeare, that it is amazing no one should have seen its application here. For example, 'Dromio, *keep* the gate.' *The Comedy of Errors*, ii. 2. 205. 'Keep the door close, sirrah.' *Henry VIII.*, v. 4. 28. 'I thank you : *keep* the door.' *Hamlet*, iv. 5. 112. 'Gratiano, *keep* the house.' etc. *Othello*, v. 2. 368." (STAUNTON). As to the words "*keep my stables*," compare also the following passage in Greene's *James the Fourth* : "A young stripling . . . that can wait in a gentleman's chamber when his master is a mile off, *keep his stable* when 'tis empty, and his purse when 'tis full," etc. *Works*, p.

193, ed. Dyce, 1861. According to Mr. Grant White, Antigonus plainly means, "I will degrade my wife's chamber into a stable or dog-kennel."

**keep** *her still and men in awe*—*To*, "To keep her still to himself, and to deter others from demanding her in marriage" (MALONE), *PERICLES*, i. *Gower*, 36.

**keep touch**. See the last *touch*.

**keeps** *his regiment*—*The Earl of Pembroke*, *RICHARD III.*, v. 3. 29. "That is, remains with it. Thus we say of a person confined by illness, — he *keeps* his chamber or his bed" (STEEVENS). In a note on *Antony and Cleopatra*, act iii. sc. 6, Mr. Collier observes: "When, in 'Richard III.' [v. 3. 29], Richmond says, 'The Earl of Pembroke keeps his *regiment*,' he means his *command* generally, and not that the Earl was the colonel of a certain number of men, now called 'a regiment.' The same remark will apply to Richmond's direction [*Richard III.*, v. 3. 103], 'Good lords, conduct him to his *regiment*,' speaking of Lord Stanley." But compare *King John*, ii. 1. 295–296,

'Up higher to the plain; where we 'll set forth  
In best appointment all our *regiments*.'

**Keisar**, an emperor, *THE MERRY WIVES OF WINDSOR*, i. 3. 9.

**ken**, to know: *I ken the wight*, *THE MERRY WIVES OF WINDSOR*, i. 3. 35; *I ken the manner of his gait*, *TROILUS AND CRESSIDA*, iv. 5. 14; *Had I kenn'd all that were*, *THE TWO NOBLE KINSMEN*, v. 1. 100.

**ken**, to descry: *As far as I could ken thy chalky cliffs*, *2 HENRY VI.*, iii. 2. 101.

**ken**, a view, a reach of sight: *within a ken*, *2 HENRY IV.*, iv. 1. 151; *Cymbeline*, iii. 6. 6; *losing ken of Albion's wished coast*, *2 HENRY VI.*, iii. 2. 113.

**Kendal green**, *1 HENRY IV.*, ii. 4. 215, 225. **Kendal** in

Westmoreland was celebrated for its manufacture of green cloth.

**Kent**, in the *Commentaries Cæsar writ*, *Is term'd the civil'st place of all this isle*, 2 HENRY VI., iv. 7. 56. "So, in Cæsar's *Comment.* B. v. [14]: 'Ex his omnibus [longe] sunt humanissimi qui *Cantium* incolunt.' The passage is thus translated by Arthur Golding, 1590 [1565]: 'Of all the inhabitants of this isle, *the civilest* are the *Kentish-folke*'" (STEEVENS).

**kerchief**, a coif ("A Kerchief, *rica, calantica.*" Coles's *Lat. and Engl. Dict.*), THE MERRY WIVES OF WINDSOR, iii. 3. 50; iv. 2. 60; JULIUS CÆSAR, ii. 1. 315 (perhaps, however, in the second of the passages now referred to, it may mean "a covering for the breast").

**kerne** (or kern), a light-armed foot-soldier of Ireland and of the Western Isles (the Irish *kern*, at least, being generally described as very poor and wild), HENRY V., iii. 7. 52; 2 HENRY VI., iii. 1. 367; *kerns* and *kernes*, RICHARD II., ii. 1. 156; 2 HENRY VI., iii. 1. 310, 361; iv. 9. 26; MACBETH, i. 2. 13, 30; v. 7. 17. (Jamieson, in his *Etym. Dict. of the Scottish Language*, gives "*Kerne*. A foot soldier, armed with a dart or a skean.

'Then ne'er let the gentle Norman blude  
Grow cald for highland *Kerne*.'

[Scott's *Antiquary*, iii. 224.

It is used in a similar sense by [English] writers in reference to the Irish; again [*sub* "Galloglach"] he has "*Kerns* is merely another form of *Cateranes*." Perhaps in the last of the passages of Shakespeare above referred to,

"I cannot strike at wretched *kerns*, whose arms  
Are hir'd to bear their staves,"

*kerns* is equivalent to "boors;" compare

"And these rude Germaine *kernes* not yet subdued."  
*The Tragedie of Claudius Tiberius Nero*, 1607, sig. c 3 verso.)

**kettle**, a kettle-drum, *HAMLET*, v. 2. 267.

**key** *Of officer and office* — *The*, *THE TEMPEST*, i. 2. 83. Here *key* is used in the sense of a tuning-key.

**key-cold**, as cold as a key, *RICHARD III.*, i. 2. 5; *THE RAPE OF LUCRECE*, 1774. ("A key, on account of the coldness of the metal of which it is composed, was anciently employed to stop any slight bleeding. The epithet [*key-cold*] is common to many old writers," STEEVENS.)

**kibe**, a chap in the heel, an ulcerated chilblain, *THE TEMPEST*, ii. 1. 267; *HAMLET*, v. 1. 137; *kibes*, *THE MERRY WIVES OF WINDSOR*, i. 3. 30; *KING LEAR*, i. 5. 8.

**kicky-wicky**, *ALL'S WELL THAT ENDS WELL*, ii. 3. 273. Whatever may have been the original meaning of this ludicrous word, it is plainly used here to signify a wife or mistress.

**kill, kill, kill, kill, kill him!** *CORIOLANUS*, v. 6. 131; *Then, kill, kill, kill, kill, kill!* *KING LEAR*, iv. 6. 188; *doth cry 'Kill, kill!'* *VENUS AND ADONIS*, 652. This was the ancient cry of the English troops when they charged the enemy.

**Killingworth**, the old name for *Kenilworth*, 2 *HENRY VI.*, iv. 4. 39; (*Kenilworth, Cambridge*), iv. 9. 1. (Mr. Collier observes: "The Rev. Mr. Dyce is very anxious ['Remarks,' p. 130] that we should spell 'Kenilworth' [its proper name] *Killingworth* [its corruption], because it so stands in the old editions. In Shakespeare's time there was no uniformity, and why are we to revive obsolete archaisms?" But, on the other hand, hear Archbishop Trench: "The modern editors of Shakespeare take a very unwarrantable liberty with his text, when they substitute 'Kenilworth,' for 'Killingworth,' which he wrote, and which was his, Marlowe's, and generally the earlier form of the name." *English Past and Present*, p. 254, note, fourth ed.)

**kin**, and less than kind — *A little more than*, *HAMLET*, i. 2.



65. This may be illustrated by a passage in W. Rowley's *Search for Money*, 1609: "I would he were not so neerer to us in kindred, then sure he would be neerer in kindnesse," p. 5, ed. Percy Soc.

**kind**, nature: *the deed of kind*, THE MERCHANT OF VENICE, i. 3. 80; *the cat will after kind*, AS YOU LIKE IT, iii. 2. 93; *thy youth and kind*, AS YOU LIKE IT, iv. 3. 59; *Your cuckoo sings by kind*, ALL 'S WELL THAT ENDS WELL, i. 3. 60; *in their kind they speak it*, ALL 'S WELL THAT ENDS WELL, i. 3. 170; *Fitted by kind for rape and villany*, TITUS ANDRONICUS, ii. 1. 116; *fell curs of bloody kind*, TITUS ANDRONICUS, ii. 3. 281; *from quality and kind*, JULIUS CÆSAR, i. 3. 64; *the worm will do his kind* ("the serpent will act according to his nature," JOHNSON), ANTONY AND CLEOPATRA, v. 2. 261; *to change their kinds*, THE RAPE OF LUCRECE, 1147.

**kind**, natural: *Conceit deceitful, so compact, so kind*, THE RAPE OF LUCRECE, 1423.

**kind**, possessed of natural affection: *O, do not slander him, for he is kind*, RICHARD III., i. 4. 238.

**kindle**, to incite: *that I kindle the boy thither*, AS YOU LIKE IT, i. 1. 153.

**kindle**, to bring forth: *dwelt where she is kindled*, AS YOU LIKE IT, iii. 2. 317.

**kindless**, unnatural, without natural affection, HAMLET, ii. 2. 576.

**kindly**, natural: *that fatherly and kindly power*, MUCH ADO ABOUT NOTHING, iv. 1. 73; *Frosty, but kindly* (suited to the season), AS YOU LIKE IT, ii. 3. 53; *the bishop hath a kindly gird* ("a gird akin to, in keeping with, fitting, proper to the cardinal's calling," ARROWSMITH, *Notes and Queries*, First Series, vol. vii. p. 543), 1 HENRY VI., iii. 1. 131.

**kindly**, naturally, in a natural manner: *This do and do it kindly, gentle sirs*, THE TAMING OF THE SHREW, Induction, 1. 64.

**kindly**, aptly, pertinently: *Thou hast most kindly hit it*, ROMEO AND JULIET, ii. 4. 54.

**kindly** — *Thy other daughter will use thee*, KING LEAR, i. 5. 14. "The Fool uses the word *kindly* here in two senses; it means *affectionately*, and *like the rest of her kind*" (MASON).

**King and the Beggar** — *Ballad of the*. See *Cophetua* — **King**. **king'd**, ruled: *King'd of our fears*, KING JOHN, ii. 1. 371; *she is so idly king'd* ("supplied with a king," JOHNSON in his *Dict.*), HENRY V., ii. 4. 26.

**king'd**, raised to royalty, made a king: *Then am I king'd again*, RICHARD II., v. 5. 36.

**kingdom'd** *Achilles in commotion rages*, TROILUS AND CRESSIDA, ii. 3. 170. Here *kingdom'd* has been explained "possessing kingly power," "having or seeming to have a kingdom;" while Malone observes, "So, in *Julius Cæsar* [ii. 1. 66-69],

'The Genius and the mortal instruments  
Are then in council, and the state of man,  
Like to a little *kingdom*, suffers then  
The nature of an insurrection.'

**kingly-poor flout**, "a very poor retort for a king" (KNIGHT), LOVE'S LABOUR'S LOST, v. 2. 269.

**kirtle**, 2 HENRY IV., ii. 4. 264; *half-kirtles*, 2 HENRY IV., v. 4. 22. "Few words have occasioned such controversy among the commentators on our old plays as this [*kirtle*]; and all for want of knowing that it is used in a two-fold sense, sometimes for the jacket merely, and sometimes for the train or upper-petticoat attached to it. A full kirtle was always a jacket and petticoat, a *half-kirtle* (a term which frequently occurs) was either the one or the other; but our ancestors, who wrote when this article of dress was

every where in use, and when there was little danger of being misunderstood, most commonly contented themselves with the simple term (*kirtle*), leaving the sense to be gathered from the context." Gifford's note on *Jonson's Works*, vol. ii. p. 260.

**kiss in fee-farm!** — *A.* See *fee-farm*, etc.

**kiss you** — *To take you out, And not to*, HENRY VIII., i. 4. 96. "A kiss was anciently the established fee of a lady's partner" (STEEVENS).

**kiss thee; then the rot returns To thine own lips again** — *I will not*, TIMON OF ATHENS, iv. 3. 63. "This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another left the infecter free. I will not, says Timon, take the rot from thy lips by kissing thee" (JOHNSON).

**kissed your keeper's daughter** — *But not*, THE MERRY WIVES OF WINDSOR, i. 1. 102. "This has the appearance of a fragment of some old ballad" (DOUCE).

**kisses, if your four negatives make your two affirmatives, etc.** — *So that, conclusions to be as*, TWELFTH NIGHT, v. 1. 18. "One cannot but wonder that this passage should have perplexed the commentators. In Marlowe's *Lust's Dominion* the Queen says to the Moor:

'Come, let 's kisse.

*Moor.* Away, away.

*Queen.* No, no, sayes I; and twice away, sayes stay.'

Sir Philip Sidney has enlarged upon this thought in the sixty-third stanza of his *Astrophel and Stella*" (FARMER). But *Lust's Dominion* was certainly not from Marlowe's pen. See the *Account of Marlowe and his Writings*, p. xlv. prefixed to his *Works*, ed. Dyce, 1858.

**kissing-comfits**, sugar-plums perfumed, to sweeten the breath, THE MERRY WIVES OF WINDSOR, v. 5. 19.

**knack**, a bauble, a pretty trifle, *THE TAMING OF THE SHREW*, iv. 3. 67; *THE WINTER'S TALE*, iv. 4. 420; *knacks*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 34; *THE WINTER'S TALE*, iv. 4. 341.

**knapped**, snapped, broke off short: *as lying a gossip in that as ever knapped ginger*, *THE MERCHANT OF VENICE*, iii. 1. 9.

**knapped**, rapped, struck: *she knapped 'em o' the coxcombs*, *KING LEAR*, ii. 4. 121.

**knave**, a lad, a servant: *my good knave Costard!* *LOVE'S LABOUR'S LOST*, iii. 1. 135; *good my knave*, *LOVE'S LABOUR'S LOST*, iii. 1. 143; *O, my knave*, *ALL 'S WELL THAT ENDS WELL*, ii. 4. 17; *Poor knave*, *JULIUS CÆSAR*, iv. 3. 239; *Gentle knave*, *JULIUS CÆSAR*, iv. 3. 267; *Where 's my knave?* *KING LEAR*, i. 4. 42; *my friendly knave*, *KING LEAR*, i. 4. 92; *my pretty knave*, *KING LEAR*, i. 4. 95; *My good knave Eros . . . my knave*, *ANTONY AND CLEOPATRA*, iv. 14. 12; *he 's but Fortune's knave*, *ANTONY AND CLEOPATRA*, v. 2. 3; *a couple of Ford's knaves*, *THE MERRY WIVES OF WINDSOR*, iii. 5. 87; *all I kept were knaves, to serve in meat to villains* ("knave is here in the compound sense of a servant and a rascal," JOHNSON), *TIMON OF ATHENS*, iv. 3. 478; *Whip me such honest knaves* ("knave is here for servant, but with a sly mixture of contempt," JOHNSON), *OTHELLO*, i. 1. 49.

**kneel down before you; but, indeed, to pray for the queen—** *And so*, 2 *HENRY IV.*, Epilogue, 32. "The Morals written and exhibited subsequent to the Reformation almost invariably closed with an 'epilogue,' in which prayers were offered up by the actors (usually kneeling) for the King, Queen, nobility, clergy, and sometimes for the commons. This practice continued in the beginning of the 17th century, and the most recent instance that I am aware of is the epilogue to [Chapman's] *Two Wise Men and all the rest Fools*, 1619," etc. Collier's *Hist. of Engl. Dram. Poetry*,

vol. iii. p. 445. This practice might be illustrated by quotations from the conclusions of several early dramas.

**knife** *I'll help it presently* — *With this*, ROMEO AND JULIET, iv. 1. 54; *this bloody knife*, ROMEO AND JULIET, iv. 1. 62; *Laying down a dagger*, ROMEO AND JULIET, iv. 3. 23. "Daggers, or, as they were more commonly called, knives, were worn at all times, by every woman in England — whether they were so in Italy, Shakespeare, I believe, never inquired, and I cannot tell." Gifford's note on *Jonson's Works*, vol. v. p. 221.

**knighted in the field**, KING JOHN, i. 1. 54. See *carpet consideration*, etc.

**knives** — *Invite them without*, TIMON OF ATHENS, i. 2. 43.

"It was the custom in our author's time for every guest to bring his own knife," etc. (RITSON).

**knives under his pillow** — *Hath laid*, KING LEAR, iii. 4. 53.

"Shakspeare found this charge against the fiend, with many others of the same nature, in Harsnet's *Declaration [of Popish Impostures, 1603]*, and has used the very words of it" (STEEVENS). Certainly *not* "the very words of it."

**knot-grass** — *Hindering*, A MIDSUMMER-NIGHT'S DREAM, iii.

2. 329. *Knot-grass* (*polygnum aviculare*) was supposed, when taken in an infusion, to have the power of *hindering* the growth of any child or animal (Mr. Beisly is mistaken in saying that "the allusion here made is to the *character* of the plant as hindering the growth of useful plants, as it spreads in thick masses, and is very tough and deep-rooted." *Shakspeare's Garden*, etc., p. 53).

**knots disorder'd** — *Her*, RICHARD II., iii. 4. 46. See *curious-knotted garden*.

**knotty-pated**. See *not-pated*.

**knowledge!** — *Alack, for lesser*, "O, that my knowledge were less!" (JOHNSON), THE WINTER'S TALE, ii. 1. 38.

**known**, been acquainted: *You and I have known, sir*, AN-

TONY AND CLEOPATRA, ii. 6. 83; *Sir, we have known together in Orleans*, CYMBELINE, i. 4. 32.

## L

**label to another deed** — *The*, ROMEO AND JULIET, iv. 1. 57.

"The seals of deeds in our author's time were not impressed on the parchment itself on which the deed was written, but were appended on distinct slips or labels affixed to the deed" (MALONE).

**labras, lips**, THE MERRY WIVES OF WINDSOR, i. 1. 147 (Spanish).

**lace**, to embellish: *streaks Do lace the severing clouds*, ROMEO AND JULIET, iii. 5. 8; *His silver skin laced with his golden blood*, MACBETH, ii. 3. 111 (see *golden blood*, etc.); *lace itself with his society*, SONNETS, lxxvii. 4.

**laced mutton** — *A*, THE TWO GENTLEMEN OF VERONA, i. 1. 95. In this very common cant expression for a courtesan (see *mutton*) the meaning of *laced* has been a good deal disputed. Perhaps the *mutton* was called *laced* with a quibble, — courtesans being notoriously fond of finery, and also frequently subjected to the whip. Du Bartas tells us that St. Louis put down the stews,

"Lacing with lashes their unpitied skin,  
Whom lust or lucre had bestowed therein."

*Works*, by Sylvester, — *St. Louis the King*, p. 539, ed. 1641.

But in the present passage is *laced mutton* to be regarded as synonymous with *courtesan*? When Speed applies that term to Julia, does he not use it in the much less offensive sense of — *a richly-attired piece of woman's flesh*?

**lackeying the varying tide**, "floating backwards and forwards with the variation of the tide, like a page or lackey at his master's heels" (THEOBALD), ANTONY AND CLEOPATRA, i. 4. 46.

**lade it dry** — *He 'll, He 'll drain it dry*, 3 HENRY VI., iii. 2.

139. On this passage in the *Cambridge Shakespeare* is a note, “*lade*] *lay* or *ladle* Keightley conj. ;” and yet *lade* is a not uncommon verb. “To lade (or draine) a river with pailles, etc. *Bacqueter, baqueter vne riviere.*” Cotgrave’s *Fr. and Engl. Dict.* “To Lade a river, *Decopulo.* You may as well bid me Lade the Sêa with a Nut-shel,” etc. Coles’s *Lat. and Engl. Dict.*

**lady-bird!** — *God forbid!* — *Where 's this girl?* — *What*, ROMEO AND JULIET, i. 3. 3. “An exquisite touch of nature,” writes Mr. Staunton. “The old nurse in her fond garrulity uses ‘lady-bird’ as a term of endearment ; but recollecting its application to a female of loose manners, checks herself : ‘God forbid!’ her darling should prove such a one.” In the preceding explanation I believe that Mr. Staunton is altogether mistaken. The Nurse says that she has already “bid Juliet come ;” she then calls out, “*What, lamb! what, lady-bird!*” and Juliet not yet making her appearance, she exclaims, “God forbid! — where ‘s this girl?” — the words “God forbid” being properly an ellipsis of “God forbid that any accident should keep her away,” but used here merely as an expression of impatience.

**lady of my earth.** According to Steevens, “*lady of my earth*” is a gallicism, *fille de terre* being the French phrase for an heiress ; but W. N. Lettsom suspects that the close of this line is corrupt, ROMEO AND JULIET, i. 2. 15.

**lady-smocks,** “originally called *our Lady smocks* (Cardamine pratensis). A common meadow-plant, with blushing white flowers, appearing early in spring” (Beisly’s *Shakspeare’s Garden*, etc., p. 42), LOVE’S LABOUR’S LOST, v. 2. 882.

**lag,** the last or lowest part or class : *the common lag of people*, TIMON OF ATHENS, iii. 6. 80.

**lag,** late, tardy, coming short of : *That came too lag to see him buried*, RICHARD III., ii. 1. 90 ; *some twelve or fourteen moonshines Lag of a brother*, KING LEAR, i. 2. 6.



**lag-end**, the latter end, 1 HENRY IV., v. 1. 24; HENRY VIII., i. 3. 35.

**laid**. See the second *lay*.

**lakin**. See *by 'r lakin*.

**laming** *The shrine of Venus*, outgoing, surpassing the shrine, etc., CYMBELINE, v. 5. 163.

**lampass** — *The*, THE TAMING OF THE SHREW, iii. 2. 48.  
 “The bars [of the palate] occasionally swell, and rise to a level with, and even beyond the edge of, the teeth. They are very sore, and the horse feels badly on account of the pain he suffers from the pressure of the food on them. This is called the *Lampas*.” *The Horse*, by Youatt, p. 192, ed. 1848.

**Lancaster** — *The Duke of*, 2 HENRY IV., i. 3. 82; ‘*twere better than your dukedom*, 2 HENRY IV., iv. 3. 86. “This is an anachronism. Prince John of Lancaster was not created a duke till the second year of the reign of his brother, King Henry V.” (MALONE). Douce observes that “Malone ought to have added, ‘and then not Duke of *Lancaster* but of *Bedford*.’ Mr. Ritson seems to have traced the source of Shakspeare’s error in calling Prince John of Lancaster *Duke* of Lancaster, in Stowe’s *Annales*; but he has omitted to remark that even then Shakspeare had forgotten that Prince John was not the *second* son of Henry the Fourth. The blunder of the industrious historian is unaccountable. See the seal of Henry the Fifth as Prince of Wales and Duke of Lancaster in Sandford’s *Genealogical History*.”

**lances**, lance-men: *Mars, of lances the almighty*, LOVE’S LABOUR’S LOST, v. 2. 643; *our impress’d lances*, KING LEAR, v. 3. 51.

**land-damn**. Rann conjectures that “*land-damn*” means “condemned to the punishment of being built up in the

earth." (See *Titus Andronicus*, v. 3. 179-182.) THE WINTER'S TALE, ii. 1. 143.

land-rakers — *No foot*, "No padders, no wanderers on foot" (JOHNSON), 1 HENRY IV., ii. 1. 71.

languish, languishment, the state of pining, suffering: *cures with another's languish*, ROMEO AND JULIET, i. 2. 48; *rids our dogs of languish*, ANTONY AND CLEOPATRA, v. 2. 42.

lantern, slaughter'd youth — *O, no, a*, ROMEO AND JULIET, v. 3. 84. "A lantern may not, in this instance, signify an enclosure for a lighted candle, but a *louvre*, or what in ancient records is styled *lanternium*, that is, a spacious round or octagonal turret full of windows, by means of which cathedrals, and sometimes halls, are illuminated. See the beautiful *lantern* at Ely Minster" (STEEVENS).

lapp'd, wrapped up, CYMBELINE, v. 5. 360.

lapsed in this place — *If I be*, TWELFTH NIGHT, iii. 3. 36. Here *lapsed* seems to mean caught or found off my guard.

lapsed in time and passion, "having suffered time to slip and passion to cool" (JOHNSON), HAMLET, iii. 4. 107.

lapwing — *To seem the*, etc., MEASURE FOR MEASURE, i. 4. 32; *Far from her nest the lapwing cries away*, THE COMEDY OF ERRORS, iv. 2. 27; *This lapwing runs away with the shell on his head*, HAMLET, v. 2. 180. Allusions to the lapwing (or peewit) endeavouring to mislead those who would plunder her nest are very common in our early writers; and Ray gives "The lapwing cries most farthest from her nest." *Proverbs*, p. 199, ed. 1768. It was also generally said that the young lapwings ran out of the shell with a portion of it sticking on their heads. (Yarrell, in his account of the lapwing, quotes Selby for what follows: "The female birds invariably, upon being disturbed, run from the eggs, and then fly near to the ground for a short distance, without uttering any alarm cry. The males, on the contrary, are very clamorous, and fly round the in-

- truder, endeavouring, by various instinctive arts, to divert his attention." *Hist. of Brit. Birds*, vol. ii. p. 482, sec. ed.)
- larded** *with sweet flowers*, garnished, strewed with, sweet flowers, HAMLET, iv. 5. 36.
- large**, free, coarse, licentious : *large jests*, MUCH ADO ABOUT NOTHING, ii. 3. 181; *word too large*, MUCH ADO ABOUT NOTHING, iv. 1. 51.
- lark and loathed toad change eyes**, etc. — *Some say the*, ROMEO AND JULIET, iii. 5. 31. "The toad having very fine eyes, and the lark very ugly ones, was the occasion of a common saying amongst the people, that *the toad and lark had changed eyes*" (WARBURTON).
- lash'd with woe**, THE COMEDY OF ERRORS, ii. 1. 15. In this passage does *lash'd* mean "punished," or is it to be understood as *leash'd* or *lac'd*?
- lass-lorn**, forsaken by his mistress, THE TEMPEST, iv. 1. 68.
- latch**, to lay hold of, to catch : *Where hearing should not latch them*, MACBETH, iv. 3. 195; *which it doth latch*, SONNETS, cxiii. 6.
- latch**, to lick over, to anoint : *latch'd the Athenian's eyes*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 36 (Fr. lecher). So, at least, Hanmer explains *latch'd* in this passage; and his explanation is adopted as the true one in Richardson's *Dict.*
- late**, recent, new : *As great to me as late*, THE TEMPEST, v. 1. 145; *the late* (lately appointed) *commissioners*, HENRY V., ii. 2. 61.
- late**, lately, recently : *The mercy that was quick in us but late*, HENRY V., ii. 2. 79; *late-despised Richard*, 1 HENRY VI., ii. 5. 36; *bereft thee of thy life too late*, 3 HENRY VI., ii. 5. 93; *late entering at his heedful ears*, 3 HENRY VI., iii. 3. 63; *Too late he died that might have kept that title*, RICHARD III., iii. 1. 99; *It pleased the king his master*

*very late*, KING LEAR, ii. 2. 111; *that life Which she too early and too late hath spill'd*, THE RAPE OF LUCRECE, 1801.

**lated**, belated, benighted, MACBETH, iii. 3. 6; ANTONY AND CLEOPATRA, iii. 11. 3.

**lath**, a contemptuous term for a sword: *have your lath glised within your sheath*, TITUS ANDRONICUS, ii. 1. 41.

**lath** — *Dagger of*. See *Dagger*, etc.

**latten**, a sort of mixed metal, resembling brass in its nature and colour; but sometimes white ("Buttons of steel, copper, tin, or *latton*, for Jerkins." *The Rates of the Custome house*, etc., 1582, sig. A vii. verso): *this latten bilbo* (= this sword without edge and temper), THE MERRY WIVES OF WINDSOR, i. 1. 146. See *bilbo*. "The sarcasm intended is, that Slender had neither courage nor strength" (HEATH).

**laugh-and-lie-down** (more properly *Laugh-and-lay-down*) was a game at cards, to which there is an allusion in what follows:

*"I could laugh now.*

*Wo. I could lie down, I'm sure:"*

THE TWO NOBLE KINSMEN, ii. 2. 151.

**laughing**, *as, ah, ha, he!* — *Some be of*, MUCH ADO ABOUT NOTHING, iv. 1. 21. "A quotation from the *Accidence*" (JOHNSON).

**laund**, a lawn, 3 HENRY VI., iii. 1. 2; *lawnd*, VENUS AND ADONIS, 813.

**laundering**, washing, A LOVER'S COMPLAINT, 17.

**laundry** — *His*, THE MERRY WIVES OF WINDSOR, i. 2. 4.  
"Sir Hugh means to say his *launder*" (STEEVENS).

**lavolt**, TROILUS AND CRESSIDA, iv. 4. 85; *lavoltas*, HENRY V., iii. 5. 33. The *lavolt* or *lavolta* was a dance for two persons, consisting much in high bounds and whirls (Sir John Davies thus prettily describes it:

" Yet is there one the most delightfull kind,  
 A loftie iumping, or a leaping round,  
 Where arme in arme two dauncers are entwind,  
 And whirle themselues, with strict embracements bound;  
 And still their feet an anapest do sound;  
 An anapest is all their musicks song,  
 Whose first two feet are short, and third is long."

*Orchestra, etc., st. 70).*

*law of writ and the liberty* — *For the*, HAMLET, ii. 2. 396.

Collier remarks: "The meaning probably is, that the players were good, whether at written productions, or at extemporal plays where liberty was allowed to the performers to invent the dialogue, in imitation of the Italian *commedie al improvviso*."

*lawnd.* See *laund*.

*lay*, a wager: *A dreadful lay*, 2 HENRY VI., v. 2. 27; *my fortunes against any lay worth naming*, OTHELLO, ii. 3. 313; *I will have it no lay*, CYMBELINE, i. 4. 142.

*lay*, to waylay: *all the country is laid for me*, 2 HENRY VI., iv. 10. 4.

'*Lay by*,' and *spent with crying* 'Bring in' — *Got with swearing*, 1 HENRY IV., i. 2. 34. "*Lay by*" (properly a nautical phrase, meaning "become stationary by slackening sail") is supposed to be used here for the "Stand!" of highwaymen; "*bring in*" is, of course, "bring in more wine."

*lay for*, to lay out for, to strive to win: *lay for hearts*, TIMON OF ATHENS, iii. 5. 115.

*lead his* [the bear-ward's] *apes into hell*, MUCH ADO ABOUT NOTHING, ii. 1. 34; *lead apes in hell*, THE TAMING OF THE SHREW, ii. 1. 34. "'To lead apes' was in our author's time, as at present, one of the employments of a bear-ward, who often carries about one of those animals along with his bear; but I know not how this phrase came to be applied to old maids" (MALONE). "That women who refused to bear children should, after death, be con-

demned to the care of apes in leading-strings, might have been considered as an act of posthumous retribution" (STEEVENS).

**leaguer**, ALL 'S WELL THAT ENDS WELL, iii. 6. 22. "Is the Dutch, or rather Flemish, word for a camp; and was one of the new-fangled terms introduced from the Low-Countries." Gifford's note on *Massinger's Works*, vol. iii. p. 121, ed. 1813. It is generally used to signify the camp of the assailants in a siege.

**Leander cross'd the Hellespont** — *How young*, THE TWO GENTLEMEN OF VERONA, i. 1. 22; *to scale another Hero's tower*, etc., THE TWO GENTLEMEN OF VERONA, iii. 1. 119. Perhaps allusions to Marlowe's poem *Hero and Leander*, which, though not printed till 1598, might have been read by Shakespeare before it reached the press, for there is no doubt that in those days poems were much handed about in manuscript. Shakespeare has quoted a line from it "Who ever loved that loved not at first sight?" (*As You Like It*, iii. 5. 81, and Marlowe's *Hero and Leander*, First Sestiad, — *Works*, p. 281, ed. Dyce, 1858).

**lease** — *That they are out by*, THE TWO GENTLEMEN OF VERONA, v. 2. 29. "By Thurio's possessions, he himself understands his lands and estate. But Proteus chooses to take the word likewise in a figurative sense, as signifying his *mental endowments*; and when he says they are *out by lease*, he means they are no longer enjoyed by their master (who is a fool), but are leased out to another" (LORD HAILES).

**leash of drawers** — *A*, A tierce of drawers (viz. Tom, Dick, and Francis, who are immediately mentioned), 1 HENRY IV., ii. 4. 6. *Leash* is properly a string or thong by which a dog is led; and it came to signify "a tierce" or "three," because usually three dogs were coupled together. "A *Leace* of Greyhounds is three." R. Holme's *Academy of Armory and Blazon*, B. iii. ch. iii. p. 76.

"A Leash of hounds, *canum ternio*." Coles's *Lat. and Engl. Dict.* (In Sylvester's *Du Bartas* I find

"As Citizens . . . . .  
 . . . by *leashes* [the original "*trois à trois*"] and by *payrs*,  
 Crowned with Garlands, go to take the ayrs," etc.  
*Fifth Day of the First Week*, p. 40, ed. 1641.)

**leasing**, lying, *TWELFTH NIGHT*, i. 5. 91; *CORIOLANUS*, v. 2. 22. The former passage has been explained "May Mercury teach thee to lie, since thou liest in favour of fools" (JOHNSON).

**leather-coats**, the apples generally known as golden russetings, 2 *HENRY IV.*, v. 3. 41.

**leave**, licentiousness: *love, whose leave exceeds commission*, *VENUS AND ADONIS*, 568.

**leave**, to part with: *to leave her token*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 70; *he would not leave it*, *THE MERCHANT OF VENICE*, v. 1. 172; *I may not leave it so* ("I may not so resign my office," which you offer to take on you at your peril," JOHNSON), *RICHARD III.*, iv. 1. 27; *As will not leave their tinct*, *HAMLET*, iii. 4. 91.

**leave**, to leave off, to desist: *I cannot leave to love*, *THE TWO GENTLEMEN OF VERONA*, ii. 6. 17; *You bade me ban, and will you bid me leave?* 2 *HENRY VI.*, iii. 2. 333.

**leave** — *Good*. See *good leave*, etc.

**leech**, a physician, *TIMON OF ATHENS*, v. 4. 84.

**leer**, complexion, colour: *a Rosalind of a better leer*, *AS YOU LIKE IT*, iv. 1. 60; *framed of another leer*, *TITUS ANDRONICUS*, iv. 2. 119.

**leese**, to lose, *SONNETS*, v. 14.

**leet**, *THE TAMING OF THE SHREW*, Induction, ii. 85; *leets*, *OTHELLO*, iii. 3. 144. "*Leet*. A manor court, or private jurisdiction for petty offences; also a day on which such court is held." Nares's *Gloss*.

**leg**, a bow, an obeisance: *make a leg*, *ALL 'S WELL THAT*



ENDS WELL, ii. 2. 10 ; RICHARD II., iii. 3. 175 ; *here is my leg*, 1 HENRY IV., ii. 4. 377 ; *I doubt whether their legs be worth the sums*, TIMON OF ATHENS, i. 2. 235.

legerity, lightness, nimbleness, HENRY V., iv. 1. 23.

'leges, alleges, THE TAMING OF THE SHREW, i. 2. 28.

leiger. See *lieger*.

leisure and the fearful time — *The*, RICHARD III., v. 3. 97 ; *The leisure and enforcement of the time*, RICHARD III., v. 3. 238 ; *spiritual leisure*, HENRY VIII., iii. 2. 140. On the first of these passages Johnson observes, "We have still a phrase equivalent to this, however harsh it may seem, 'I would do this, if *leisure* would permit,' where *leisure*, as in this passage, stands for *want of leisure*. So again [in the second passage]." According to Nares, "It stands simply for time or space allowed." *Gloss.* in v.

leman, a paramour, a lover : *his wife's leman*, THE MERRY WIVES OF WINDSOR, iv. 2. 146.

leman, a mistress, a sweetheart : *sixpence for thy leman*, TWELFTH NIGHT, ii. 3. 24 ; *drink unto the leman mine*, 2 HENRY IV., v. 3. 46.

length, delay, stay : *All length is torture*, ANTONY AND CLEOPATRA, iv. 14. 46.

lenten, spare (like the fare in Lent) : *A good lenten* (short, laconic) *answer*, TWELFTH NIGHT, i. 5. 8 ; *what lenten* (sparing, slight) *entertainment the players shall receive from you*, HAMLET, ii. 2. 314 (in which passage Mr. Collier erroneously explains *lenten entertainment* to mean "Such entertainment as players met with in *Lent*, when they were often not allowed to perform").

l'envoy, A technical term (old French) to signify a sort of postscript, — a farewell or moral at the end of a poem, and sometimes of a prose piece, LOVE'S LABOUR'S LOST, iii. 1, 66, 67, 68, 69, 73, 75, 81, 82, 88, 93, 98, 101, 103, 116.

**leopards tame**—*Lions make*, RICHARD II., i. 1. 174. An allusion to the Norfolk crest, which was a golden leopard.

**lesser linen**—*When the kite builds, look to*, THE WINTER'S TALE, iv. 3. 23. "When the good women, in solitary cottages near the woods where kites build, miss any of their *lesser linen*, as it hangs to dry on the hedge in spring, they conclude that the kite has been marauding for a lining to her nest; and there adventurous boys often find it employed for that purpose" (HOLT WHITE). "Autolycus here gives us to understand that he is a thief of the first class. This he explains by an allusion to an odd vulgar notion. The common people, many of them, think that, if any one can find a kite's nest, when she hath young, before they are fledged, and sew up their back doors, so as they cannot mute, the mother kite, in compassion to their distress, will steal *lesser linen*, as caps, cravats, ruffles, or any other such small matters as she can best fly with, from off the hedges where they are hanged to dry after washing, and carry them to her nest, and there leave them, if possible to move the pity of the first comer, to cut the thread, and ease them of their misery. Hence the proverb, 'When the kite builds, look to lesser linen.' But, saith Autolycus, I fly at higher game, or larger linen; my traffic is in sheets" (PECK). Qy. ?

**let**, a hindrance: *That I may know the let*, HENRY V., v. 2. 65; *thy kinsmen are no let to me*, ROMEO AND JULIET, ii. 2. 69; *but swells the higher by this let*, THE RAPE OF LUCRECE, 646; *kill him without lets*, THE TWO NOBLE KINSMEN, iii. 5. 159; *these lets attend the time*, THE RAPE OF LUCRECE, 330.

**let**, to hinder: *That kings should let their ears hear their faults hid*, PERICLES, i. 2. 62; *Who with a lingering stay his course doth let*, THE RAPE OF LUCRECE, 328; *What lets but one may enter*, THE TWO GENTLEMEN OF VERONA, iii. 1. 113; *what lets it but he would be here*, THE COMEDY OF

ERRORS, ii. 1. 105 ; *If nothing lets to make us happy both*, TWELFTH NIGHT, v. 1. 241 ; *I 'll make a ghost of him 'that lets me*, HAMLET, i. 4. 85.

**let**, to detain : *To let him there a month*, THE WINTER'S TALE, i. 2. 41.

**let**, to forbear : *did not let To praise*, THE RAPE OF LUCRECE, 10.

**let him be a noble**, even though he be a nobleman, HENRY VIII., iv. 2. 146.

**lethe** — *Crimson'd in thy*, JULIUS CÆSAR, iii. 1. 207. According to Steevens and Nares, *lethe* is used here in the sense of death.

**letter**, "recommendation from powerful friends" (JOHNSON) : *Preferment goes by letter*, OTHELLO, i. 1. 36.

**letters-patents**, RICHARD II., ii. 1. 202 ; ii. 3. 130 ; HENRY VIII., iii. 2. 250. So Shakespeare and his contemporaries wrote, — not "*letters-patent*." (Nay, even Pope, writing to Craggs in 1712, uses the expression "*Letters Patents*." *Works*, vol. viii. p. 233, ed. Roscoe.)

**level**, a range, a line of aim ; *out of the blank And level of my brain*, THE WINTER'S TALE, ii. 3. 6 ; *My life stands in the level of your dreams*, THE WINTER'S TALE, iii. 2. 79 ; *i' the level Of a full-charged confederacy*, HENRY VIII., i. 2. 2 ; *within the level of your frown*, SONNETS, cxvii. 11 ; *not a heart which in his level came*, A LOVER'S COMPLAINT, 309.

**levy** — *As far as to the sepulchre of Christ . . . Forthwith a power of English shall we*, 1 HENRY IV., i. 1. 22. This expression is neither *unexampled* nor *corrupt*, as stated by Gifford and Steevens, but is good authorized English. For one instance of it see Gosson's *School of Abuse*, 1587, E 4.

**lewd**, wicked, base, vile : *this lewd fellow*, MUCH ADO ABOUT NOTHING, v. 1. 316 ; *'tis lewd and filthy*, THE TAMING OF THE SHREW, iv. 3. 65 ; *detain'd for lewd employments*,

RICHARD II., i. 1. 90; *such lewd, such mean attempts*, 1 HENRY IV., iii. 2. 13; *trouble him with lewd complaints*, RICHARD III., i. 3. 61 (where Steevens understands *lewd* to mean, "rude, ignorant"); *thy lewd-tongued wife*, THE WINTER'S TALE, ii. 3. 171.

**lewdly**, wickedly: *lewdly given*, 1 HENRY IV., ii. 4. 412; *lewdly bent*, 2 HENRY VI., ii. 1. 162; *I have lied so lewdly*, THE TWO NOBLE KINSMEN, iv. 2. 35.

**lewdsters**, lewd persons, libertines, THE MERRY WIVES OF WINDSOR, v. 3. 21.

**Lewis the tenth** — *King*, HENRY V., i. 2. 77. Here *Tenth* should be *Ninth*. Shakespeare caught the error from Holinshed.

**libbard's head on knee** — *With*, LOVE'S LABOUR'S LOST, v. 2. 544. The knee-caps in old dresses and in plate-armour frequently represented a *libbard's* (that is, a leopard's) head.

**liberal**, libertine, licentious, frank beyond decency, free-spoken, free to excess: *She is too liberal* ("licentious and gross in language," JOHNSON), THE TWO GENTLEMEN OF VERONA, iii. 1. 339; *a liberal villain*, MUCH ADO ABOUT NOTHING, iv. 1. 91; *The liberal opposition of our spirits*, LOVE'S LABOUR'S LOST, v. 2. 721; *Something too liberal*, THE MERCHANT OF VENICE, ii. 2. 170; *a liberal tongue*, RICHARD II., ii. 1. 229; *liberal shepherds*, HAMLET, iv. 7. 171; *liberal counsellor*, OTHELLO, ii. 1. 162; *speak as liberal* ("free, under no control," STEEVENS) *as the north*, OTHELLO, v. 2. 223; *liberal wits*, THE TWO NOBLE KINSMEN, v. 1. 102.

**liberty**, libertinism, licentiousness: *Lust and liberty*, TIMON OF ATHENS, iv. 1. 25; *liberties of sin* ("licensed offenders," STEEVENS; "sinful liberties," MALONE), THE COMEDY OF ERRORS, i. 2. 102.

**license to kill for a hundred lacking one** — *A* (Dyce adds

"a week" after "one"), 2 HENRY VI., iv. 3. 7. "In the reign of Elizabeth, butchers were strictly enjoined not to sell flesh meat in Lent. . . . Butchers who had interest at court frequently obtained a dispensation from this injunction, and procured a license to kill a certain limited number of beasts a week" (MALONE).

**Lichas**, THE MERCHANT OF VENICE, ii. 1. 32; ANTONY AND CLEOPATRA, iv. 12. 45. The attendant on Hercules, by whom he was thrown into the sea for having brought to him the poisoned garment from Deianeira.

**lie**, to reside, to sojourn: *Does he lie at the Garter?* THE MERRY WIVES OF WINDSOR, ii. 1. 160; *She must lie here on mere necessity*, LOVE'S LABOUR'S LOST, i. 1. 146; *her poor castle where she lies*, 1 HENRY VI., ii. 2. 41; *or else lie for you* (or else reside in prison in your stead), RICHARD III., i. 1. 115; *Lies now even in the centre of this isle*, RICHARD III., v. 2. 11; *when the court lay at Windsor*, THE MERRY WIVES OF WINDSOR, ii. 2. 56.

**Lie there**, my art, THE TEMPEST, i. 2. 25. "Sir Will. Cecil, Lord Burleigh, Lord High Treasurer, etc., in the reign of Queen Elizabeth, when he put off his gown at night, used to say, *Lie there, Lord Treasurer*. Fuller's *Holy State*, p. 257" (STEEVENS). So in *A Pleasant Comedie called Looke about you*, which was printed in 1600 (and therefore preceded *The Tempest*), Skinke puts off his hermit's robes with a similar expression:

"*Rob.* Adew, good father.—Holla there, my horse! [*Exit.*

*Skin.* Vp-spur the kicking iade, while I make speede

To conjure Skinke out of his hermits weede.

*Lye there religion."*

Sig. A 2 verso;

in Chettle's *Tragedy of Hoffman*, 1631 (which was also an earlier play than *The Tempest*, see Henslowe's *Diary*, p. 229, ed. Shake. Soc.), Lorrique, throwing off the disguise of a French doctor, says:

"*Doctor lie there.* Lorrique, like thyselfe appeare." Sig. G;

and in Ford's *Lover's Melancholy* Corax exclaims, "I'll stay in spite of thy teeth. There lies my gravity [*Throws off his gown*]." *Works*, vol. i. p. 23, ed. Gifford. I may add, that in Shadwell's *Virtuoso*, Sir Samuel Harty lays aside his female dress with the words, "*So, tyrewoman, lie thou there.*" Act iv. p. 388, *Works*, ed. 1720.

**lief** — *As*, *As willingly*, *as soon*, *THE MERRY WIVES OF WINDSOR*, iii. 1. 58; iv. 2. 99; *MEASURE FOR MEASURE*, i. 2. 32; *MUCH ADO ABOUT NOTHING*, ii. 3. 76; *AS YOU LIKE IT*, i. 1. 130; iii. 2. 239; iv. 1. 47; *THE TAMING OF THE SHREW*, i. 1. 128; *TWELFTH NIGHT*, iii. 2. 29; *RICHARD II.*, v. 2. 49; *TROILUS AND CRESSIDA*, i. 2. 100; *JULIUS CÆSAR*, i. 2. 95; *HAMLET*, iii. 2. 3.

**liefest**, dearest, *2 HENRY VI.*, iii. 1. 164.

**lieger**, or *leiger*, a resident ambassador at a foreign court, *MEASURE FOR MEASURE*, iii. 1. 60; *liegers*, *CYMBELINE*, i. 5. 80.

**lien**, *lain*, *KING JOHN*, iv. 1. 50; *PERICLES*, iii. 2. 90.

**lieu** — *In*, *In consideration of*, *in return for*: *in lieu o' the premises*, *THE TEMPEST*, i. 2. 123; *in lieu thereof*, *THE TWO GENTLEMEN OF VERONA*, ii. 7. 88; *in lieu whereof*, *THE MERCHANT OF VENICE*, iv. 1. 405; *KING JOHN*, v. 4. 44; *In lieu of this*, *THE MERCHANT OF VENICE*, v. 1. 262; *HENRY V.*, i. 2. 255; *In lieu of all thy pains*, *AS YOU LIKE IT*, ii. 3. 65.

**lieutenantry** — *Dealt on*. See *dealt on*, etc.

**life** — *She that dwells Ten leagues beyond man's*, "at a greater distance than the life of man is long enough to reach" (*STEEVENS*), *THE TEMPEST*, ii. 1. 238.

**life**, and *observation strange* — *With good*. See *good life*, *And observation*, etc.

**lifter**, a thief, *TROILUS AND CRESSIDA*, i. 2. 112 (with a quibble).

**light**, lighted, fallen : *You are light into my hands*, PERICLES, iv. 2. 71.

**light of ear**, "credulous of evil, ready to receive malicious reports" (JOHNSON), KING LEAR, iii. 4. 91.

**lighten thee** — *The Lord*, The Lord enlighten thee (with a quibble — make thee lighter), 2 HENRY IV., ii. 1. 187.

**lightly**, easily, readily : *will not lightly trust the messenger*, THE COMEDY OF ERRORS, iv. 4. 5 ; *Believe 't not lightly*, CORIOLANUS, iv. 1. 29.

**lightly**, commonly, usually : *Short summers lightly have a forward spring*, RICHARD III., iii. 1. 94.

**lightly**, were it heavier — *I weigh it*, "I should still esteem it but a trifling gift, were it heavier" (WARBURTON), RICHARD III., iii. 1. 121.

**lightning before death** — *A*, ROMEO AND JULIET, v. 3. 90.

"A proverbial phrase partly deduced from observation of some extraordinary effort of nature, often made in sick persons just before death ; and partly from a superstitious notion of an ominous and preternatural mirth, supposed to come on at that period, without any ostensible reason." Nares's *Gloss*.

**like**, likely : *as like as it is true*, MEASURE FOR MEASURE, v. 1. 104.

**like**, to make like, to liken : *like me to the peasant boys of France*, 1 HENRY VI., iv. 6. 48 ; *liking his father to a singing-man of Windsor*, 2 HENRY IV., ii. 1. 86.

**like**, to please : *an it like your majesty*, 1 HENRY IV., ii. 4. 407 ; *complexions that liked me*, AS YOU LIKE IT, Epilogue, 17 ; *the music likes you not*, THE TWO GENTLEMEN OF VERONA, iv. 2. 54 ; *It likes me well*, THE TAMING OF THE SHREW, iv. 4. 62 ; *The offer likes not*, HENRY V., iii. Prologue, 32 ; *this lodging likes me better*, HENRY V., iv. 1. 16 ; *some conceit or other likes him well*, RICHARD III., iii. 4. 51 ; *that that likes not you*, TROILUS AND CRESSIDA, v. 2.



101; *It likes us well*, HAMLET, ii. 2. 80; *This likes me well*, HAMLET, v. 2. 257; *His countenance likes me not*, KING LEAR, ii. 2. 85.

**like well** — *You*, You are in good case, good condition of body, 2 HENRY IV., iii. 2. 83. See *liking*.

**likelihood**, "similitude" (WARBURTON): *by a lower but loving likelihood*, HENRY V., v. Prologue, 29.

**likelihood**, "semblance, appearance" (JOHNSON): *By any likelihood he show'd to-day*, RICHARD III., iii. 4. 57.

**liking**, condition of body: *to make difference of men's liking*, THE MERRY WIVES OF WINDSOR, ii. 1. 50; *while I am in some liking* ("while I have some flesh, some substance," MALONE), 1 HENRY IV., iii. 3. 5. (Compare Greene's *Neuer too late*, Part First: "Here is weather that makes grasse plentie and sheepe fatte; . . . and yet I haue one sheepe in my fold thats quite out of liking." Sig. o verso, ed. 1611.)

**Limander** . . . *Helen*, blunders for *Leander* and *Hero*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 195.

**limbec**, an alembic, MACBETH, i. 7. 67.

**limb-meal**, limb by limb, CYMBELINE, ii. 4. 147 (Compare *inch-meal* — *By*).

**Limbo**, hell (properly, the borders of hell): *of Satan, and of Limbo*, ALL 'S WELL THAT ENDS WELL, v. 3. 256; *As far from help as Limbo is from bliss*, TITUS ANDRONICUS, iii. 1. 149.

**limbo**, a cant term for "a prison, confinement:" *he 's in Tartar limbo, worse than hell*, THE COMEDY OF ERRORS, iv. 2. 32.

**Limbo Patrum** — *In*, A cant expression for "in prison, in confinement," HENRY VIII., v. 4. 61. According to the schoolmen, *Limbus Patrum* was the place, bordering on hell, where the souls of the patriarchs and saints of the Old Testament remained till the death of our Saviour, who,

in descending into hell, set them free. (Qy. Is not Nares mistaken, when, in his *Gloss.*, sub. "Limbo," he describes *Limbus Patrum* as a place "where the fathers of the church, saints, and martyrs, awaited the general resurrection" ?)

**Limbs of Limehouse** — *The*. See *Tribulation of Tower-Hill*, etc.

**lime**, bird-lime : *put some lime upon your fingers*, *THE TEMPEST*, iv. 1. 244 ; *lay lime to tangle her desires*, *THE TWO GENTLEMEN OF VERONA*, iii. 2. 68.

**lime in this sack** — *Here's*. See *sack*, etc.

**lime** — *Froth and*. See *froth and lime*.

**limit of your lives** — *The*, The limited time of your lives, *RICHARD III.*, iii. 3. 8.

**limit** — *Strength of*. See *strength of limit*.

**limit**, to appoint : *Limit each leader to his several charge*, *RICHARD III.*, v. 3. 25 ; *For 'tis my limited service*, *MACBETH*, ii. 3. 50.

**limited professions**, *TIMON OF ATHENS*, iv. 3. 426. Here *limited* is explained by Warburton "legal," by Malone "regular, orderly," by Steevens "to which people are regularly and legally appointed," by Mr. Knight "legalized," by Mr. Collier "restricted."

**limits of the charge set down** — *And many*, 1 *HENRY IV.*, i. 1. 35. Here *limits* is explained by Warburton "estimates," by Heath "outlines, rough sketches, or calculations," by Malone "the regulated and appointed times for the conduct of the business in hand," by Mr. Collier "bounds of the expense."

**Lincolnshire bagpipe** — *The drone of a*, 1 *HENRY IV.*, i. 2. 74. "'Lincolnshire bagpipes' is a proverbial saying. Fuller has not attempted to explain it; and Ray only conjectures that the Lincolnshire people may be fonder of this instrument than others" (DOUCE).

**line** — *This most memorable*, HENRY V., ii. 4. 88. Here *line* means "genealogy, deduction of his *lineage*" (JOHNSON).

**line of life**, one of the lines in the palm of the hand, according to the language of palmistry, THE MERCHANT OF VENICE, ii. 2. 146.

**line** — *Come, hang them on this*, THE TEMPEST, iv. 1. 193. The late Joseph Hunter, in his *Essay on the Tempest*, maintains that here "*line*" means a linden or lime-tree. But though, a little after in this play, mention is made of "the line-grove," it is evident that here a rope, and not a tree, is spoken of. If no other objections could be urged against Mr. Hunter's acceptation of the word *line*, we surely have a decisive one in the joke of Stephano, "Now, jerkin, you are like to lose your hair" (see *jerkin under the line*, etc.); a joke to which it is impossible to attach any meaning, unless we suppose that the *line* was a *hair-line*. Mr. Knight observes: "In a woodcut of twelve distinct figures of trades and callings of the time of James I. (see Smith's 'Cries of London,' p. 15), and of which there is a copy in the British Museum, we have the cry of '*Buy a hairline!*'" And in Lyly's *Midas*, a barber's apprentice facetiously says, "All my mistres' lynes that she dryes her cloathes on, are made only of Mustachio stuffe [that is, of the cuttings of moustachios]." Sig. a 2 verso, ed. 1592.

**line**, to strengthen: *To line his enterprize*, 1 HENRY IV., ii. 3. 80; *did line the rebel*, MACBETH, i. 3. 112.

**line**, to delineate: *All the pictures fairest lined*, AS YOU LIKE IT, iii. 2. 82.

**line-grove**, a grove of linden or lime-trees, THE TEMPEST, v. 1. 10.

**ling**, *heath*, *broom*, *furze* (long heath, brown furze, *Cambridge*), THE TEMPEST, i. 1. 63. Feeling convinced that this reading is sufficiently established by what has been said of it in the note, I should have made no allusion to it here, had I not found that Mr. Beisly defends the old

lection, "*long heath* and *brown furze*, because *ling* and *heath* or *heth* are names for one and the same plant, and Shakspeare would not have called this plant by two different common names." *Shakspeare's Garden*, etc., p. 12. But Farmer has shown (*vide* the note just referred to) that Harrison, in his description of Britain prefixed to Holinshed, speaks of *heath* and *ling* as different plants; and I have little doubt there are other old writers who have made the same distinction. (Mr. Beisly, in his "Introduction," declares most extravagantly that Shakspeare's "knowledge of *Botany* was not less than that of *any other branch of natural history* he investigated and described," p. xviii.)

**link to colour Peter's hat** — *There was no*, THE TAMING OF THE SHREW, iv. 1. 118. "A *link* is a torch of pitch. Greene, in his *Mihil Mumchance*, says: 'This cozenage is used likewise in selling old hats found upon dung-hills, instead of newe, blackt over with the *smoake of an old linke*'" (STEEVENS). The tract just quoted is wrongly attributed to Greene.

**linstock**, the stick which holds the gunner's match, HENRY V., iii. Prologue, 33.

**lions** — *Like one of the*, THE TWO GENTLEMEN OF VERONA, ii. 1. 25. "If Shakespeare had not been thinking of the lions in the Tower, he would have written 'like a lion'" (RITSON); a note carped at by Mr. Knight, who seems to have forgotten that a caged lion paces up and down his prison very majestically.

**lip, to kiss**, OTHELLO, iv. 1. 71; *lipp'd*, ANTONY AND CLEOPATRA, ii. 5. 30.

**Lipsbury** *pinfold*, KING LEAR, ii. 2. 8. A *pinfold* is a pound; but what the commentators have written about the name *Lipsbury* is too unsatisfactory to be cited; Mr. Collier boldly adopts the alteration of his Ms. Corrector, — "Finsbury."

**liquor**, to rub with oil or grease, in order to keep out the water : *liquor fishermen's boots with me*, THE MERRY WIVES OF WINDSOR, iv. 5. 90 ; *justice hath liquored her*, 1 HENRY IV., ii. 1. 82.

**list**, desire, inclination : *when I have list to sleep*, OTHELLO, ii. 1. 104.

**list**, a limit, a boundary : *the list of my voyage*, TWELFTH NIGHT, iii. 1. 74 ; *The very list*, 1 HENRY IV., iv. 1. 51 ; *within the weak list of a country's fashion*, HENRY V., v. 2. 268 ; *The ocean, overpeering of his list*, HAMLET, iv. 5. 96 ; *Confine yourself but in a patient list*, OTHELLO, iv. 1. 75.

**list**, to like, to please, to choose : *let them take it as they list*, ROMEO AND JULIET, i. 1. 40 ; *'If we list to speak,'* HAMLET, i. 5. 177 ; *do what she list*, OTHELLO, ii. 3. 335.

**lither sky** — *The*, 1 HENRY VI., iv. 7. 21. "[Here] *lither* is *flexible* or *yielding*" (JOHNSON) ; and see Richardson's *Dict.* in "*Lithe*," etc. (With *lither sky* — which has been explained quite erroneously, "*lazy sky*" — compare the "*agitabilis aër*" of Ovid,

"*Terra feras cepit; volucres agitabilis aër.*" *Met.* i. 75.)

**little** — *In*, In miniature : *Heaven would in little show*, AS YOU LIKE IT, iii. 2. 130 ; *his picture in little*, HAMLET, ii. 2. 362. (The expression *in little* is found occasionally in writers long after the time of Shakespeare. So in Pepys's *Diary*, etc., "*Cooper, the great limner in little*," vol. i. p. 309, ed. 1848 ; and in Shadwell's *Sullen Lovers*, "*I will paint with Lilly [Lely], and draw in little with Cooper for 5000*l.**" *Works*, vol. i. p. 27.)

**little pot, and soon hot** — *A*, THE TAMING OF THE SHREW, iv. 1. 5. A proverbial expression.

**live i' the sun** — *To*, "Is to labour and 'sweat in the eye of Phœbus,' or *vitam agere sub dio*" (TOLLET). "*To make his pleasures consist in the enjoyment of the sunshine, and*

simple blessing of the elements" (CALDECOTT), *AS YOU LIKE IT*, ii. 5. 35.

**livelihood**, liveliness, appearance of life, animation, *ALL 'S WELL THAT ENDS WELL*, i. 1. 44.

**lively**, living: *thy lively body*, *TITUS ANDRONICUS*, iii. 1. 105.

**liver**, anciently supposed to be the inspirer of amorous passion and the seat of love: *the ardour of my liver*, *THE TEMPEST*, iv. 1. 56; *With liver burning hot*, *THE MERRY WIVES OF WINDSOR*, ii. 1. 105; *If ever love had interest in his liver*, *MUCH ADO ABOUT NOTHING*, iv. 1. 231; *wash your liver as clean*, etc., *AS YOU LIKE IT*, iii. 2. 387; *when liver, brain, and heart*, etc., *TWELFTH NIGHT*, i. 1. 37; *motion of the liver*, *TWELFTH NIGHT*, ii. 4. 97; *liver and all*, *TWELFTH NIGHT*, ii. 5. 88; *were my wife's liver Infected*, etc., *THE WINTER'S TALE*, i. 2. 304; *I had rather heat my liver with drinking* (than have it heated with love), *ANTONY AND CLEOPATRA*, i. 2. 23; *the coal which in his liver glows*, *THE RAPE OF LUCRECE*, 47; *Hot livers*, 1 *HENRY IV.*, ii. 4. 314; *heat of our livers*, 2 *HENRY IV.*, i. 2. 165.

**liver-vein** — *The, LOVE'S LABOUR'S LOST*, iv. 3. 70. See the preceding article.

**livery** — *Sue His*, *RICHARD II.*, ii. 1. 204; 1 *HENRY IV.*, iv. 3. 62; *sue my livery*, *RICHARD II.*, ii. 3. 129. "On the death of every person who held by knight's service, the escheator of the court in which he died summoned a jury, who enquired what estate he died seized of, and of what age his next heir was. If he was under age, he became a ward of the king's; but if he was found to be of full age, he then had a right to sue out a writ of *ouster le main*, that is, his *livery*, that the king's hand might be taken off, and the land *delivered* to him" (MALONE).

**living**, fortune, possessions: *life, living, all is Death's*, *ROMEO AND JULIET*, iv. 5. 40 (a passage which has been misunderstood); *If I gave them all my living*, *KING LEAR*,

i. 4. 106 ; *in virtues, beauties, livings, friends*, THE MERCHANT OF VENICE, iii. 2. 157.

*lizards' stings*, 2 HENRY VI., iii. 2. 325 ; *lizards' dreadful stings*, 3 HENRY VI., ii. 2. 138 ; *Lizard's leg and howlet's wing*, MACBETH, iv. 1. 17. It was commonly believed in Shakespeare's days that the poor harmless lizard had a sting and was a venomous reptile.

*loach* — *Your chamber-lie breeds fleas like a*, 1 HENRY IV., ii. 1. 20. "This has puzzled the commentators ; but it seems as reasonable to suppose the *loach* infested with fleas as the tench, which may be meant in a preceding speech. Both sayings were probably founded upon such fanciful notions as make up a great part of natural history among the common people ; but Holland's *Pliny* warrants the notion that some fishes breed fleas and lice, [Book ix.] ch. xlvii. [This passage of *Pliny* was first referred to by Reed, *Shakspeare*, ed. 1785.] Had the Carrier meant to say 'as big as a *loach*,' he would have said 'breeds fleas like *loaches*.' Warburton and Capell are far from the mark. Mr. Malone's suggestion, that it may mean 'breeds fleas as fast as a *loach* breeds,' that is, breeds loaches, is not improbable, as it was reckoned a peculiarly prolific fish." Nares's *Gloss*. "The efforts of critics who gravely labour to establish the pertinence and integrity of such comparisons as these, are as profitable, to adopt a characteristic simile of Gifford's, as the milking he-goats in a sieve. When the obtuse Carrier tells us that his horse-provender is as *dank as a dog*—that chamber-lie *breeds fleas like a loach*, and that he himself is *stung like a tench* and as *well bitten as a king*, he means no more, than that the peas and beans are very damp, that chamber-lie breeds many fleas, and that he is severely stung," etc. (STAUNTON).

*lob of spirits* — *Thou, Thou lubber of spirits*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 16. Mr. Grant White is probably



right in saying that here *lob* "is descriptive of the contrast between Puck's squat figure and the airy shapes of the other fays." As Puck could fly "swifter than arrow from the Tartar's bow," and "could put a girdle round about the earth in forty minutes," the Fairy can hardly mean, as Mr. Collier supposes, "to reproach Puck with heaviness."

**lob down their heads**, hang down, droop, their heads, HENRY V., iv. 2. 47.

**lock**, a love-lock, a long lock of hair, often tied and plaited with riband, worn on the left side, and hanging down by the shoulder: *a' wears a lock*, MUCH ADO ABOUT NOTHING, iii. 3. 155; *they say he wears a key in his ear, and a lock hanging by it*, MUCH ADO ABOUT NOTHING, v. 1. 294 (Dogberry, as Malone remarks, supposing that the lock must have a key to it).

**lockram**, a sort of cheap linen, made of different degrees of fineness ("Locram, *Linteamen crassius*." Coles's *Lat. and Engl. Dict.*), CORIOLANUS, ii. 1. 199.

**locusts** — *Luscious as*, OTHELLO, i. 3. 346. It seems doubtful whether *locusts* is to be understood here to mean insects or the fruit of a certain tree, — both being eaten. "It appears from the books I have referred to, that the locusts above named are the fruit of the Carob tree (*Siliqua dulcis*)," etc. Beisly's *Shakspeare's Garden*, etc., p. 163.

**lode-stars**, A MIDSUMMER-NIGHT'S DREAM, i. 1. 183. "The *lode-star* is the *leading* or *guiding star*, that is, the *pole-star*" (JOHNSON).

**lodge**, to beat down, to lay flat: *lodge the summer corn*, RICHARD II., iii. 3. 162; *the summer's corn by tempest lodged*, 2 HENRY VI., iii. 2. 176; *Though bladed corn be lodged*, MACBETH, iv. 1. 55.

**loff** (laugh, *Cambridge*), laugh, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 55.

**loggats**, HAMLET, v. 1. 90. The commentators are not quite agreed about *loggats* (which word, of course, is the diminutive of *logs*) ; but the following description of it by Steevens is most probably correct : "This is a game played in several parts of England even at this time. A stake is fixed into the ground ; those who play, throw *loggats* at it, and he that is nearest the stake wins. . . . It is one of the unlawful games enumerated in the statute of 33 Henry VIII."

**London bridge on fire** — *Set*, 2 HENRY VI., iv. 6. 14. "At that time London-bridge was made of wood. 'After that,' says Hall, 'he entered London and cut the ropes of the draw-bridge.' The houses on London-bridge were in this rebellion burnt, and many of the inhabitants perished" (MALONE).

**'long**, to belong : *No ceremony that to great ones 'longs*, MEASURE FOR MEASURE, ii. 2. 59 ; *To his surname Coriolanus 'longs more pride*, CORIOLANUS, v. 3. 170 ; *It is an honour 'longing to our house*, ALL 'S WELL THAT ENDS WELL, iv. 2. 42 ; *The many to them 'longing*, HENRY VIII., i. 2. 32.

**long live the king !** HAMLET, i. 1. 3. "This sentence appears to have been the watch-word" (MALONE). "Not exactly so. The common challenge in France used to be *Qui vive ?* and the answer *Vive le Roi*, just like the common challenge in the Park, *Who goes there ? A friend*" (PYE).

**longing journey** — *My*, THE TWO GENTLEMEN OF VERONA, ii. 7. 85. "Dr. Grey observes, that *longing* is a participle active with a passive signification ; for *longed*, wished or desired" (STEEVENS). "I believe that by her *longing journey* Julia means a journey which she shall pass in *longing*" (MASON).

**longly, longingly**, THE TAMING OF THE SHREW, i. 1. 160.

**long-staff, sixpenny strikers** — *No*. See *strikers* — *No*, etc.

loof'd, brought close to the wind (a sea-term), ANTONY AND CLEOPATRA, iii. 10. 18.

look, to look for, to look out: *look some linen*, THE MERRY WIVES OF WINDSOR, iv. 2. 69; *to look you*, AS YOU LIKE IT, ii. 5. 29; *look my twigs*, ALL 'S WELL THAT ENDS WELL, iii. 6. 97; *To look* (book, Cambridge) *our dead*, HENRY V., iv. 7. 70.

look upon, to look on, to be a looker-on; *Strike all that look upon with marvel*, THE WINTER'S TALE, v. 3. 100; *Nay, all of you that stand and look upon*, RICHARD II., iv. 1. 237; *And look upon, as if the tragedy, etc.*, 3 HENRY VI., ii. 3. 27; *I will not look upon*, TROILUS AND CRESSIDA, v. 6. 10.

loon or lown, a term of reproach, — a stupid rascal, a sorry fellow, etc., except in the third of the following passages, where it means simply "a clown:" *thou cream-faced loon!* MACBETH, v. 3. 11; *he call'd the tailor lown*, OTHELLO, ii. 3. 85; *both lord and lown*, PERICLES, iv. 6. 17.

loop'd, full of small apertures, like the *loops* in old castles and towers, KING LEAR, iii. 4. 31.

loose — *At his very*, LOVE'S LABOUR'S LOST, v. 2. 730. A metaphor derived from archery, — *loose* being the technical term for the discharging of an arrow ("th' Archers terme, who is not said to finish the feate of his shot before he giue the *loose*, and deliuer his arrow from his bow." Puttenham's *Arte of English Poesie*, 1589, p. 145;

"Twice [as you see] this sad distressed man,  
The onely marke whereat foule Murther shot,  
Just in the *loose* of enuious eager death,  
By accidents strange and miraculous,  
Escap't the arrow aymed at his hart."

*A Warning for Faire Women*, 1599, sig. E 3;

"Try but one hour first, and as you like  
The *loose* of that, draw home and prove the other."  
Jonson's *New Inn*, act ii. sc. 2).

**loose**, too free, too unrestrained: *Be sure you be not loose*,  
HENRY VIII., ii. 1. 127.

**loosed** *his love-shaft smartly from his bow*, discharged his  
love-shaft, etc., A MIDSUMMER-NIGHT'S DREAM, ii. 1. 159.  
See first *loose* (and compare, in the excellent old ballad of  
*Adam Bel, Clym of the Cloughe, and Wyllyam of Cloudesle*,

"*They loused their arrows both at once*," etc.

Ritson's *Anc. Pop. Poetry*, p. 17, ed. 1833).

**lop**, a cutting, faggot-wood: *From every tree lop, bark, and  
part o' the timber*, HENRY VIII., i. 2. 96.

**Lord**, *sir!* — O, "A ridicule on that foolish expletive of  
speech then in vogue at court [and elsewhere, and long  
after]" (WARBURTON), ALL 'S WELL THAT ENDS WELL,  
ii. 2. 40, 43, 45, 47, 48, 49, 52, 56.

'**Lord** *have mercy on us*,' The inscription which used to be  
placed on the doors of houses visited by the plague, to  
warn persons not to approach them, LOVE'S LABOUR'S  
LOST, v. 2. 419.

**lord** *of thy presence*. See first *presence*.

**lordings**, little lords: *You were pretty lordings then?* THE  
WINTER'S TALE, i. 2. 62.

**lordings**, sirs, masters (an ancient form of address): *Lord-  
ings, farewell*, 2 HENRY VI., i. 1. 140.

'**Lord's** *sake* — *For the*,' The supplication of imprisoned debt-  
ors to the passers-by, MEASURE FOR MEASURE, iv. 3. 17.

**Lord's** *tokens* — *The*, LOVE'S LABOUR'S LOST, v. 2. 423. A  
quibble: *tokens* or *God's tokens* was the term for those  
spots on the body, which denoted the infection of the  
plague. Compare *death-tokens* and *token'd pestilence* —  
*The*.

**loss**, exposure, desertion: *Poor thing, condemn'd to loss*,  
THE WINTER'S TALE, ii. 3. 191.

**lots** *to blanks* *My name hath touch'd your ears* — *It is*, CORIO-

LANUS, v. 2. 10. "Menenius, I imagine, only means to say, that it is more than an equal chance that his name has touched their ears. *Lots* were the term in our author's time for the total number of tickets in a *lottery*, which took its name from thence. So in the Continuation of Stowe's Chronicle, 1615, p. 1002: 'Out of which lottery, for want of filling, by the number of *lots*, there were then taken out and thrown away threescore thousand blanks, without abating of any one prize.' The *lots* were, of course, more numerous than the blanks. If *lot* signified *prize*, as Dr. Johnson supposed, there being in every lottery many more blanks than prizes, Menenius must be supposed to say, that the chance of his name having reached their ears was very small; which certainly is not his meaning" (MALONE). "*Lots to blanks* is a phrase equivalent to another in *King Richard III.*, i. 2. 237, 'All the world to nothing'" (STEEVENS). "*Lots* are the whole number of tickets in a lottery; *blanks* a proportion of the whole number" (KNIGHT).

**lottery**, an allottery, an allotment: *Octavia is A blessed lottery to him*, ANTONY AND CLEOPATRA, ii. 2. 247.

**louted** (lowted, *Cambridge*) *by a traitor villain—I am, I am mocked, contemned by, etc.*, 1 HENRY VI., iv. 3. 13; where *louted* has usually been wrongly explained (Compare

"he is *louted* and laughed to scorn  
For the veriest dolte that ever was borne," etc.  
*Ralph Roister Doister*, p. 40, reprint, 1818.

"Ah, woe was me, for from that houre to this,  
She bides with him, where me they *lout* and scorn," etc.  
Sir J. Harington's *Orlando Furioso*, B. xliii. st. 45).

**louts** — *Our general. See general louts — Our.*

**love** *Will creep in service where it cannot go*, THE TWO GENTLEMEN OF VERONA, iv. 2. 19. "Kindness will creep where it cannot *gang*' is to be found in Kelly's Collection of Scottish Proverbs, p. 226" (REED).

**Love**, the Queen of love, Venus: *Let Love, being light, be drowned if she sink!* THE COMEDY OF ERRORS, iii. 2. 52; *Forerun fair Love, strewing her way with flowers*, LOVE'S LABOUR'S LOST, iv. 3. 376; *the love of Love*, ANTONY AND CLEOPATRA, i. 1. 44; *love's master*, VENUS AND ADONIS, 585; *She's Love*, VENUS AND ADONIS, 610; *Love lack'd a dwelling*, A LOVER'S COMPLAINT, 82.

**love-day**, a day of love, of reconciliation, a day for settling differences, TITUS ANDRONICUS, i. 1. 491.

**love-in-idleness**, one of the several names of the *viola tricolor*, more commonly called *pansy*, or *heart's-ease*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 168.

**lovely berries** — *Two*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 211; *a lovely kiss*, THE TAMING OF THE SHREW, iii. 2. 119. In these passages *lovely* seems to be equivalent to *loving*.

**lover**, a mistress: *Your brother and his lover*, MEASURE FOR MEASURE, i. 4. 40; *athwart the heart of his lover*, AS YOU LIKE IT, iii. 4. 38.

**lover**, a male friend: *the bosom lover of my lord*, THE MERCHANT OF VENICE, iii. 4. 17; *Whether Bassanio had not once a lover* (love, Cambridge), THE MERCHANT OF VENICE, iv. 1. 272; *I as your lover speak*, TROILUS AND CRESSIDA, iii. 3. 214; *Thy general is my lover*, CORIOLANUS, v. 2. 14; *Thy lover*, ARTEMIDORUS, JULIUS CÆSAR, ii. 3. 7; *as I slew my best lover*, JULIUS CÆSAR, iii. 2. 44; *thy deceased lover*, SONNETS, xxxii. 4; *though my lover's life*, SONNETS, lxxiii. 12; *the drops of thy lovers* (persons who love thee), 2 HENRY IV., iv. 3. 13; *countrymen, and lovers!* JULIUS CÆSAR, iii. 2. 13; *Knights, kinsmen, lovers*, THE TWO NOBLE KINSMEN, v. 1. 34; *call your lovers*, THE TWO NOBLE KINSMEN, v. 4. 123. (Compare Peele's *Edward I.* :

"Edward, my king, my lord, and lover dear,  
Full little dost thou wot how this retreat,  
As with a sword, hath slain poor Mortimer."

*Works*, p. 390, ed. Dyce.)

**Love's golden arrow at him should have fled, And not Death's ebon dart,** VENUS AND ADONIS, 947. "Our poet had probably in his thoughts the well-known fiction of Love and Death sojourning together in an inn, and, on going away in the morning, changing their arrows by mistake. See Whitney's *Emblems*, p. 132" (MALONE). "Massinger, in his *Virgin Martyr* [act iv. sc. 3], alludes to the same fable :

'Strange affection!

Cupid once more hath chang'd his shafts with Death,  
And kills, instead of giving life.'

Mr. Gifford has illustrated this passage by quoting one of the *Elegies* of Joannes Secundus. The fiction is probably of Italian origin. Sandford, in his *Garden of Pleasure*, 1576, has ascribed it to Alciato, and has given that poet's verses, to which he has added a metrical translation of his own. Shirley has formed a masque upon this story, *Cupid and Death*, 1650 [see Shirley's *Works*, vol. vi. ed. Gifford and Dyce]" (BOSWELL).

**loves** — *Of all*, For all loves, for love's sake, by all means, THE MERRY WIVES OF WINDSOR, ii. 2. 103; A MIDSUMMER-NIGHT'S DREAM, ii. 2. 154; (for love's sake, *Cambridge*), OTHELLO, iii. 1. 12.

**Love's Tyburn** — *The shape of*, LOVE'S LABOUR'S LOST, iv. 3. 50. "An allusion to the gallows of the time, which was usually *triangular*" (DOUCE).

**love-springs**, love-shoots, THE COMEDY OF ERRORS, iii. 2. 3. See first *spring*.

**low-crooked**, JULIUS CÆSAR, iii. 1. 43. "*Low-crooked* is the same as *low-crouched*" (SINGER).

**lower chair**, MEASURE FOR MEASURE, ii. 1. 122. "Every house had formerly, among its other furniture, what was called a *low chair*, designed for the ease of sick people, and, occasionally, occupied by lazy ones" (STEEVENS).

**lower world** — *This*, THE TEMPEST, iii. 3. 54. As "under



generation," in *Measure for Measure*, iv. 3. 85, means simply "the generation who live on the earth beneath, — mankind in general ;" so, here, "this lower world" means this earth we live on.

**lown.** See *loon*.

**lowted.** See *louted*.

**loyal**, faithful in love: *loyal cantons of contemned love*, TWELFTH NIGHT, i. 5. 254; *your true and loyal wife*, OTHELLO, iv. 2. 35; *loyal to his vow*, CYMBELINE, iii. 2. 45; *the loyal Leonatus*, CYMBELINE, iii. 4. 79; *The loyal'st husband*, CYMBELINE, i. 1. 96.

**loyalty**, fidelity in love: *true loyalty to her*, THE TWO GENTLEMEN OF VERONA, iv. 2. 7; *when I end loyalty!* A MIDSUMMER-NIGHT'S DREAM, ii. 2. 63; *Upon her nuptial vow, her loyalty*, TITUS ANDRONICUS, ii. 3. 125; *would force the feeler's soul To the oath of loyalty*, CYMBELINE, i. 6. 101.

**lozel** (losel, *Dyce*), a worthless fellow, a scoundrel, THE WINTER'S TALE, ii. 3. 108.

**Lubber's-head**, the Hostess's blunder for, or a vulgar corruption of, *Libbard's* (that is, *Leopard's*) *head*, 2 HENRY IV., ii. 1. 27.

**lucas in their coat** — *They may give the dozen white*, THE MERRY WIVES OF WINDSOR, i. 1. 14; *The luce is the fresh fish; the salt fish is an old coat*, THE MERRY WIVES OF WINDSOR, i. 1. 19. *Luce* is a pike-fish; and there can be no doubt that we have here an allusion to the armorial bearings of Shakespeare's old enemy Sir Thomas Lucy. "In *Ferne's Blazon of Gentry*, 1586, quarto, the arms of the Lucy family are represented as an instance that 'signs of the coat should something agree with the name. It is the coat of Geffray Lord Lucy. He did bear gules, three *lucies* hariant, argent'" (STEEVENS). "A quartering of

the Lucy arms, exhibiting the 'dozen white luces,' is given in Dugdale's *Warwickshire*, 1656, p. 348, annexed to a representation of an early monument to the memory of Thomas, son of Sir William Lucy," etc. (HALLIWELL). But what is the meaning of the second of the above speeches? Farmer attempts to explain it thus: "Slender has observed, that the family might give a dozen *white* luces in their coat; to which the Justice adds, 'It is an *old one*.' This produces the Parson's blunder, and Shallow's correction. 'The *luce* is not the *louse* but the *pike*, the *fresh fish* of that name. Indeed our *coat* is *old*, as I said, and the fish cannot be *fresh*; and therefore we bear the *white*, that is, the *pickled* or *salt fish*.'" "

**Lud's town**, CYMBELINE, iii. 1. 32; iv. 2. 100; v. 5. 479.

"Trinovantum, called *Caer Lud*, and by corruption of the word *Caer London*, and in process of time *London*, was rebuilt by Lud, Cassibelan's elder brother" (GREY).

**lugged bear**, a bear pulled, seized, by the ears, 1 HENRY IV., i. 2. 72.

**lullaby to your bounty**, TWELFTH NIGHT, v. 1. 40. That *lullaby* is unusual as a verb has been remarked by Mr. Halliwell, who cites an example of it. I subjoin another:

"Sweet sound that all mens senses *lullabieth*."

Copley's *Fig for Fortune*, 1596, p. 59.

**lunes**, fits of lunacy, mad freaks (Fr.), THE MERRY WIVES OF WINDSOR, iv. 2. 18; THE WINTER'S TALE, ii. 2. 30; TROILUS AND CRESSIDA, ii. 3. 126.

**Lupercal** — *The feast of*, JULIUS CÆSAR, i. 1. 68; *on the Lupercal*, JULIUS CÆSAR, iii. 2. 95. "The Roman festival of the *Lupercalia* (-ium or -iorum), whatever may be the etymology of the name, was in honour of the god Pan. It was celebrated annually on the Ides (or 13th) of February, in a place called the *Lupercal*, at the foot of Mount Aventine. A third company of *Luperci*, or priests of Pan,

with Antony for its chief, was instituted in honour of Julius Cæsar" (CRAIK).

**lurch** — *To shuffle, to hedge, and to*, THE MERRY WIVES OF WINDSOR, ii. 2. 22. Here *lurch* has been interpreted "to shift, to play tricks," "to act covertly, to resort to shifts;" but *qy.* is it not equivalent to *lurk* (see Richardson's *Dict.* in that word), and means "to lie in ambush, to lie close, to lie in concealment" ?

**lurch'd all swords of the garland** — *He*, CORIOLANUS, ii. 2. 99. Here Malone, after observing that "To *lurch* is properly to *purloin* [*Fortraire. To lurch, purloyne,*" Cotgrave's *Fr. and Engl. Dict.* "To *lurch, Subduco, surripio.*" Coles's *Lat. and Engl. Dict.*]," concludes thus: "To *lurch* in Shakespeare's time signified to win a maiden set at cards, etc. See Florio's Italian Dict., 1598: '*Gioco marzo. A maiden set, or lurch, at any game.*' See also Coles's *Lat. Dict.* 1679: '*A lurch, Duplex palma, facilis victoria.*' 'To *lurch* all swords of the garland,' therefore, was to gain from all other warriors the wreath of victory, with ease, and incontestable superiority."

**lush, juicy, succulent, — luxuriant**, THE TEMPEST, ii. 1. 50.

**lust**, pleasure, inclination, liking: *I 'll answer to my lust*, TROILUS AND CRESSIDA, iv. 4. 131; *Gazing upon the Greeks with little lust*, THE RAPE OF LUCRECE, 1384.

**lustig**, as the Dutchman says, ALL 'S WELL THAT ENDS WELL, ii. 3. 39. *Lustigh* is the Dutch for "lusty, healthy, cheerful" ("An old play, that has a great deal of merit, call'd *The Weakest goeth to the Wall* [printed in 1600; but how much earlier written, or by whom written, we are no where inform'd] has in it a Dutchman call'd Jacob Van Smelt, who speaks a jargon of Dutch and our language, and upon several occasions uses this very word, which in English is—lusty" [CAPELL]. The word *lustic* occurs frequently in our old plays as well as in other early com-

positions. I cannot forbear remarking that in a recent edition of Webster's works, *The Weakest goeth to the Wall* [of which assuredly he never wrote a syllable] is most absurdly and ignorantly included).

**lustihood**, vigour, energy, MUCH ADO ABOUT NOTHING, v. 1. 76; TROILUS AND CRESSIDA, ii. 2. 50.

**luxurious**, lascivious (its only sense in Shakespeare), MUCH ADO ABOUT NOTHING, iv. 1. 40; HENRY V., iv. 4. 19; TROILUS AND CRESSIDA, v. 4. 7; TITUS ANDRONICUS, v. 1. 88; MACBETH, iv. 3. 58.

**luxuriously**, lasciviously, ANTONY AND CLEOPATRA, iii. 13. 120.

**luxury**, lasciviousness (its only sense in Shakespeare), THE MERRY WIVES OF WINDSOR, v. 5. 92; MEASURE FOR MEASURE, v. 1. 499; HENRY V., iii. 5. 6; RICHARD III., iii. 5. 80; TROILUS AND CRESSIDA, v. 2. 55; HAMLET, i. 5. 83; KING LEAR, iv. 6. 117; A LOVER'S COMPLAINT, 314.

**lym**, a lime-hound, a sporting dog, led by the thong called a *lyme* (according to Minsheu, as cited by Malone, "a blood-hound;" but qv. ?), KING LEAR, iii. 6. 68.

**Lymoges**! *O Austria!* — *O*, KING JOHN, iii. 1. 114. "Shakespeare has, on this occasion, followed the old play [*The Troublesome Raigne of Iohn*, etc., see Dyce's Shakespeare, vol. iv. p. 3], which at once furnished him with the character of Falconbridge, and ascribed the death of Richard I. to the Duke of Austria. In the person of Austria he has conjoined the two well-known enemies of Cœur-de-lion [following the old play, where Austria is called Lymoges, the Austrich Duke]. Leopold, Duke of Austria, threw him into prison, in a former expedition [in 1198]; but the castle of Chaluz, before which he fell [in 1199], belonged to Vidomar, Viscount of Limoges; and the archer

who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon. The editors seem hitherto to have understood Lymoges as being an appendage to the title of Austria, and therefore inquired no further about it" (BLAKE).

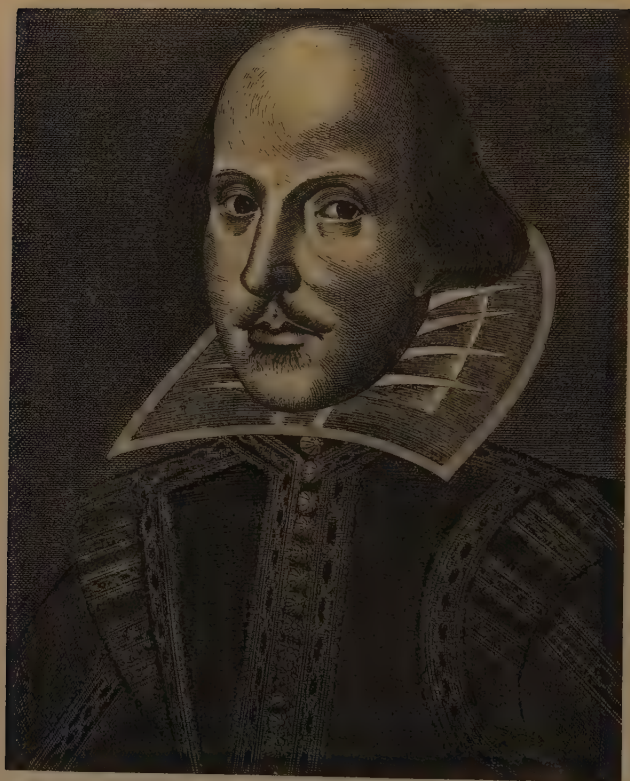
# GLOSSARY

## PART II









# ALEXANDER DYCE'S GLOSSARY

TO

## SHAKESPEARE

### M

**mace**, a sceptre : *The sword, the mace, the crown imperial*,  
HENRY V., iv. 1. 257.

**mace**, a club of metal : *Lay'st thou thy leaden mace upon my  
boy*, JULIUS CÆSAR, iv. 3. 266 (where Steevens explains  
*mace* to mean "sceptre," — wrongly, as is shown by the  
epithet "murderous" in the preceding line).

**maculate**, stained, impure, LOVE'S LABOUR'S LOST, i. 2. 88 ;  
THE TWO NOBLE KINSMEN, v. 1. 145.

**maculation**, a stain, impurity, TROILUS AND CRESSIDA, iv.  
4. 63.

**mad as a buck**, a proverbial expression, THE COMEDY OF  
ERRORS, iii. 1. 72.

**made**, having one's fortune made, fortunate. See first *make*.

**made**, fastened, barred. See second *make*.

**made**, did. See third *make*.

**made**, made up, raised as profit. See fourth *make*.

**made**, formed : *my made intent*, KING LEAR, iv. 7. 9. ("So  
we say in common language to *make a design* and to *make  
a resolution*," JOHNSON.)

**made** means to come by what he hath — One that, RICHARD III., v. 3. 248. "To make means was, in Shakespeare's time, often used in an unfavourable sense, and signified 'to come at anything by indirect practices'" (STEEVENS).

**made-up villain** — *A*, A complete, a perfect villain, TIMON OF ATHENS, v. 1. 96.

**maggot-pies**, magpies, MACBETH, iii. 4. 125.

**magnifico**, a title given to the grandees of Venice, OTHELLO, i. 2. 12; *magnificoes*, THE MERCHANT OF VENICE, iii. 2. 282.

**Mahomet inspired with a dove?** — Was, 1 HENRY VI., i. 2. 140. "Mahomet had a dove 'which he used to feed with wheat out of his ear; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust its bill in to find its breakfast; Mahomet persuading the rude and simple Arabians that it was the Holy Ghost that gave him advice.' See Sir Walter Raleigh's *History of the World*, Book i. Part 1, ch. vi.; *Life of Mahomet* by Dr. Prideaux" (GREY).

**Mahu**, KING LEAR, iii. 4. 140; iv. i. 61. In the first passage of our text, according to what seems to be a quotation, *Mahu* is another name for "the prince of darkness;" in the second he is described as the fiend "of stealing;" and, according to Harsnet's *Declaration of egregious Popish Impostures*, 1603, a work from which our poet appears to have derived the names of several fiends in *King Lear*, "*Maho* [*sic*] was generall dictator of hell; & yet, for good manners sake, he was contented of his good nature to make shew, that himselfe was under the check of Modu, the graund deuill in Ma[ister] Maynie." p. 50; again, "*Maho* the chiefe deuill . . . had two thousand deuils at his commaundement." p. 201.

**mail'd up in shame**, wrapped up in shame (as a hawk is in a cloth), 2 HENRY VI., ii. 4. 31. ("Mail a hawk is to wrap her

up in a handkerchief or other cloath, that she may not be able to stir her wings or to struggle." R. Holme's *Academy of Armory and Blazon* [*Terms of Art used in Falconry*, etc.], B. ii. c. xi. p. 239. A hawk was sometimes *mailed* by pinioning her with a girth or band; see Beaumont and Fletcher's *Philaster*, act v. sc. 4. Drayton makes the speaker of our text say of herself :

"How could it be, those that were wont to stand  
To see my pompe, so goddess-like to land,  
Should after see me, *may'd vp in a sheet*,  
Doe shamefull penance three times in the street?"  
*Elinor Cobham to Duke Humphrey; England's*  
*Her. Epistles*, p. 174, ed. folio.)

**main** — *The*, the mainland : *the main of Poland*, HAMLET, iv. 4. 15; *swell the curled waters 'bove the main*, KING LEAR, iii. 1. 6.

**main-course** — *Bring her to try with*, THE TEMPEST, i. 1. 33.

"This phrase occurs in Smith's *Sea-Grammar*, 1627, 4to, under the article 'How to handle a Ship in a Storme.' 'Let us lie as [at] *Trie with our maine course*; that is, to hale the tacke aboard, the sheet close aft, the boling set up, and the helme tied close aboard.' p. 40" (STEEVENS).

**mained**, lamed, 2 HENRY VI., iv. 2. 158.

**major** : *if you will deny the sheriff, so — I deny your*, 1 HENRY IV., ii. 4. 478. "Falstaff clearly intends a quibble between the principal officer of a corporation, now called a *mayor*, to whom the *sheriff* is generally next in rank, and one of the parts of a logical proposition" (RITSON).

**make**, to make the fortune of : *there would this monster make a man*, THE TEMPEST, ii. 2. 29; *That either makes me or fordoes me quite*, OTHELLO, v. 1. 129; *we had all been made men*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 17; *thinks himself made in the unchaste composition*, ALL 'S WELL THAT ENDS WELL, iv. 3. 16; *thou art made*, TWELFTH NIGHT,

ii. 5. 137; *You're a made old man*, THE WINTER'S TALE, iii. 3. 115; *we're made again*, THE TWO NOBLE KINSMEN, iii. 5. 76; *we are made, boys*, THE TWO NOBLE KINSMEN, iii. 5. 78; *we're all made*, THE TWO NOBLE KINSMEN, iii. 5. 161.

**make**, to fasten, to bar: *make the doors upon a woman's wit*, AS YOU LIKE IT, iv. 1. 144; *the doors are made against you*, THE COMEDY OF ERRORS, iii. 1. 93.

**make**, to do: *what make you here?* THE MERRY WIVES OF WINDSOR, iv. 2. 44; AS YOU LIKE IT, i. 1. 26; ii. 3. 4; *what dost thou make here?* RICHARD II., v. 3. 89; *what make we Abroad?* TIMON OF ATHENS, iii. 5. 46; *what make you from Wittenberg?* HAMLET, i. 2. 164, 168; *what make you at Elsinore?* HAMLET, ii. 2. 269; *What makes treason here?* LOVE'S LABOUR'S LOST, iv. 3. 186; *What makes he here?* AS YOU LIKE IT, iii. 2. 206; *what makes he upon the seas?* (what doth he upon the sea? Cambridge), RICHARD III., iv. 4. 474; *what makest thou in my sight?* RICHARD III., i. 3. 164; *what they made there, I know not*, THE MERRY WIVES OF WINDSOR, ii. 1. 211; *what made your master in this place?* ROMEO AND JULIET, v. 3. 279.

**make**, to make up, to raise as profit: *Will the faithful offer take Of me and all that I can make*, AS YOU LIKE IT, iv. 3. 61; *of which he made five marks, ready money*, MEASURE FOR MEASURE, iv. 3. 6.

**make a shaft or a bolt on 't**—*I 'll*, THE MERRY WIVES OF WINDSOR, iii. 4. 24. Ray gives "To make a bolt or a shaft of a thing." *Proverbs*, p. 179, ed. 1768. "Equivalent to—I will either make a good or a bad thing of it, I will take the risk. The shaft was the regular war-arrow, sharp-pointed; while the bolt was a blunt-headed arrow, or, sometimes, one having, as Holme describes it, 'a round or half-round bobb at the end of it, with a sharp-pointed arrow-head proceeding therefrom'" (HALLIWELL).

**make all split**, A MIDSUMMER-NIGHT'S DREAM, i. 2. 24. A

phrase which occurs frequently in our early dramas, expressing great violence of action (It is properly a sailor's phrase: "He set downe this period with such a sigh, that, as the marriners say, a man would haue thought *al would haue split* againe." Greene's *Neuer too late*, Part First, sig. G 3, ed. 1611).

**make conditions**, "to arrange the terms on which offices should be conferred" (CRAIK), JULIUS CÆSAR, iv. 3. 32.

**make dainty**, "to hold out, or refuse, affecting to be delicate or dainty" (Nares's *Gloss.*): *she that makes dainty*, ROMEO AND JULIET, i. 5. 17.

**make forth**, to go forth? to advance? JULIUS CÆSAR, v. 1. 25 (where the words are rather obscurely used).

**make nice**, to be scrupulous: *Makes nice of no vile hold*, KING JOHN, iii. 4. 138.

**make strange**, to affect coyness, coldness, indifference: *She makes it strange*, THE TWO GENTLEMEN OF VERONA, i. 2. 102.

**makeless**, mateless, SONNETS, ix. 4.

**male**, a male parent: *the hapless male to one sweet bird*, 3 HENRY VI., v. 6. 15. ("The word *male* is here used in a very uncommon sense, not for the male of the female, but for the *male parent*. The sweet bird is evidently his son, Prince Edward," MASON.)

**Mall's picture** — *Like Mistress*, TWELFTH NIGHT, i. 3. 119.  
 "The real name of the woman whom I suppose to have been meant by Sir Toby, was Mary Frith. The appellation by which she was generally known was Mall Cutpurse. She was at once an hermaphrodite, a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, etc. On the books of the Stationers' Company, August 1610, is entered — 'A Booke called the Madde Francks of Merry Mall of the Bankside, with her Walks in Man's Apparel, and to what Purpose. Written by John Day.' Middleton and



Decker wrote a comedy, of which she is the heroine. In this they have given a very flattering representation of her, as they observe in their preface, that 'it is the excellency of a writer, to leave things better than he finds them.' The title of this piece is *The Roaring Girle. Or Moll Cut-Purse. As it hath lately beene acted on the Fortune-stage by the Prince his Players*, 1611. The frontispiece to it contains a full length of her in man's clothes, smoking tobacco. Nathaniel Field, in his *Amends for Ladies*, another comedy, 1618, gives the following character of her :

' Hence, lewd impudent!  
I know not what to term thee, man or woman;  
For nature, shaming to acknowledge thee  
For either, hath produc'd thee to the world  
Without a sex: some say thou art a woman;  
Others, a man; and many, thou art both  
Woman and man; but I think rather, neither;  
Or man and horse, as th' old Centaurs were feign'd'

[a passage very inaccurately cited in Steevens's note *apud* the *Var. Shakespeare*]. A life of this woman was likewise published, 12mo, in 1662, with her portrait before it in a male habit; an ape, a lion, and an eagle by her [*The Life and Death of Mrs. Mary Frith. Commonly called Mall Cutpurse. Exactly collected and now published for the delight and recreation of all merry disposed persons.* London, 1662, 12mo]'' (STEEVENS). "Mary Frith was born in 1584, and died in 1659. [According to the author of her *Life*, she was born in 1589. A Ms. in the Brit. Museum, quoted in a note on Dodsley's *Old Plays*, vol. xii. p. 398, ed. 1780, states that she died at her house in Fleet Street, July 26, 1659, and was buried in the church of Saint Bridget's; which date, however, seems inconsistent with the statement of Mr. Cunningham that she was buried August 10, 1659. Granger says that her death took place in her 75th year.] In a Ms. letter in the British Museum, from John Chamberlain to Mr. [Sir Dudley] Carleton, dated Feb. 11 [12], 1611-12, the following ac-

count is given of this woman's doing penance : ' This last Sunday Moll Cutpurse, a notorious baggage, that used to go in man's apparel, and challenged the field of diverse gallants, was brought to the same place [St. Paul's Cross], where she wept bitterly, and seemed very penitent ; but it is since doubted she was maudlin drunk, being discovered to have tippel'd of [off] three quarts of sack before she came to her penance. She had the daintiest preacher or ghostly father that ever I saw in the pulpit, one Radcliffe of Brazen-Nose College ["College" not in orig.] in Oxford, a likelier man to have led the revels in some inn-of-court than to be where he was. But the best is, he did extreme badly, and so wearied the audience, that the best part went away, and the rest tarried rather to hear Moll Cutpurse than him ' ' (MALONE) ; who correctly observes that in our author's time curtains were frequently hung before pictures of any value. See much more about Moll Cutpurse in my edition of Middleton's *Works*, vol. ii. p. 427 sqq., where *The Roaring Girl* is reprinted, with an excellent fac-simile (by Mr. Fairholt) of the woodcut portrait of the heroine. After all, can it be that "*Mistress Mall's picture*" means merely *a lady's picture*? So we still say "Master Tom" or "Master Jack" to designate no particular individual, but of young gentlemen generally.

**malkin**, the diminutive of *Mal* (Mary), a contemptuous term for a coarse wench : *the kitchen malkin*, CORIOLANUS, ii. 1. 198 ; *held a malkin, Not worth the time of day* ("not worth a good day or good morrow, undeserving the most common and usual salutation," STEEVENS), PERICLES, iv. 3. 34.

**malmsey-nose knave**, red-nosed knave (as if in consequence of drinking malmsey wine), 2 HENRY IV., ii. 1. 37.

**malt-horse**, a dull heavy horse, like a brewer's horse, — a term of reproach, THE COMEDY OF ERRORS, iii. 1. 32 ; THE TAMING OF THE SHREW, iv. 1. 113 (used adjectively).

**malt-worms**, tipplers of ale, 1 HENRY IV., ii. 1. 72; 2 HENRY IV., ii. 4. 322.

**ammering**, hesitating, OTHELLO, iii. 3. 71.

**mammet** — *A whining*, ROMEO AND JULIET, iii. 5. 185; *To play with mammetts*, 1 HENRY IV., ii. 3. 89. That in the first of these passages *mammet* means “puppet” (used as a term of reproach) is certain; but in the second passage *mammetts* perhaps means (as Gifford first suggested) “breasts” (from *mamma*).

**mammocked**, mangled, tore in pieces, CORIOLANUS, i. 3. 65.

**man**: This word, formerly used with great latitude, was applied, in the sense of *being*, to the devil, and even to the deity: *No man means evil but the devil*, THE MERRY WIVES OF WINDSOR, v. 2. 12; *God's a good man*, MUCH ADO ABOUT NOTHING, iii. 5. 35. (“Again, in *Jeronimo or the First Part of the Spanish Tragedy* [by Thomas Kyd], 1605,

‘You're the last man I thought on, save the devil.’

. . . So, in the old Morality or Interlude of *Lusty Juventus*,

‘He wyl say, that *God is a good man*,  
He can make him no better, and say the best he can.’

Again, in *A Mery Geste of Robin Hoode*, bl. l. no date,

‘For *God is hold a righteous man*,  
And so is his dame,’ etc.

Again, in Burton's *Anatomie of Melancholy*, edit. 1632, p. 670, ‘*God is a good man*, and will doe no harme,’ etc.” [STEEVENS]. To the passages just cited I may add the following: “—in the dole tyme there came one which sayde y<sup>t</sup> *god was a good man*. . . . Anone came another & said y<sup>e</sup> *deuyll was a good man*.” *A Hundred Mery Talys*, 1526, p. 140, ed. 1866 :

“Pray'd you, quoth I, when al the time you span?  
What matters that ? quoth she; *God's a good man*,

And knowes what I speak in the Latin tongue,  
Either at Matins or at Even-song."

*A Pedlar and a Romish Priest*, etc., by Taylor, 1641, p. 21.)

**man my haggard** — *To*, To tame, to make tractable, my wild unreclaimed hawk, *THE TAMING OF THE SHREW*, iv. 1. 177. See first *haggard*.

**man of salt** — *A*. See *salt* — *A man of*.

**man of wax** — *A*. See *wax* — *A man of*.

**manage**, management, administration, conduct: *The manage of my state*, *THE TEMPEST*, i. 2. 70; *manage of my house*, *THE MERCHANT OF VENICE*, iii. 4. 25; *the manage of two kingdoms*, *KING JOHN*, i. 1. 37; *Expedient manage must be made*, *RICHARD II.*, i. 4. 39; *manage of this fatal brawl*, *ROMEO AND JULIET*, iii. 1. 140.

**manage**, a course, a running in the lists: *Hath this brave manage, this career, been run*, *LOVE'S LABOUR'S LOST*, v. 2. 482.

**manage**, the training of a horse how to obey the hand and voice: *they are taught their manage*, *AS YOU LIKE IT*, i. 1. 11.

**manage**, the management or government of a horse: *Wanting* (not possessing, not skilled in) *the manage of unruly jades*, *RICHARD II.*, iii. 3. 179; *Speak terms of manage to thy bounding steed*, *1 HENRY IV.*, ii. 3. 46; *Till they obey the manage*, *HENRY VIII.*, v. 3. 24.

**mandragora** (*μανδραγόρας*, Lat. *mandragoras*, bot. name *Atropa mandragora*), or mandrake (see the next article), often mentioned as a powerful soporific, *OTHELLO*, iii. 3. 334; *ANTONY AND CLEOPATRA*, i. 5. 4.

**mandrake**, *2 HENRY IV.*, i. 2. 14; iii. 2. 306; *2 HENRY VI.*, iii. 2. 310; *mandrakes*, *ROMEO AND JULIET*, iv. 3. 47. "*Mandrake*. The English name of the above-mentioned plaut, *mandragoras*, concerning which some very super-

stitious notions prevailed. An inferior degree of animal life was attributed to it; and it was commonly supposed that, when torn from the ground, it uttered groans of so pernicious a nature, that the person who committed the violence went mad or died. To escape that danger, it was recommended to tie one end of a string to the plant and the other to a dog, upon whom the fatal groan would then discharge its whole malignity. See Bulleine's *Bulwarke of Defence against Sicknesse*, p. 41. These strange notions arose, probably, from the little less fanciful comparison of the root to the human figure, strengthened, doubtless, in England by the accidental circumstance of *man* being the first syllable of the word. The ancients, however, made the same comparison of its form :

‘*Quamvis semihominis, vesano gramine foeta,  
Mandragoræ pariat flores.*’

Columella, *de l. [Cult.] Hort.* v. 19.

The white mandrake, which they called the male, was that whose root bore this resemblance. Lyte says of it, ‘The roote is great and white, not muche unlyke a radishe roote, divided into two or three partes, and sometimes growing one upon another, almost lyke the thighes and legges of a man.’ *Transl. of Dodoens*, p. 437. Here it is supposed to cause death :

‘Would curses kill, as doth the *mandrake's* groan,  
I would invent,’ etc. 2 *Henry VI.*, iii. 2. 310.

Here only madness :

‘And shrieks like *mandrakes* torn out of the earth,  
That living mortals hearing them run mad.’  
*Romeo and Juliet*, iv. 3. 47.

A very diminutive or grotesque figure was often compared to a mandrake, that is, to the root, as above described ;

‘Thou whoreson *mandrake*, thou art fitter to be worn in my cap than to wait at my heels.’  
2 *Henry IV.*, i. 2. 14.

It was sometimes considered as an emblem of incontinence ; probably because it resembled only the lower parts of a man ;

'Yet lecherous as a monkey, and the whores called him *mandrake*.'  
2 *HENRY IV.*, iii. 2. 306."

Nares's *Gloss*.

**mangling** *by starts the full course of their glory*, mangling "by touching only on select parts," etc. (JOHNSON), *HENRY V.*, Epilogue, 4.

**mankind**, masculine, violent, termagant: *A mankind witch*, *THE WINTER'S TALE*, ii. 3. 67 ; *Are you mankind?* CORIOLANUS, iv. 2. 16. On the second of these passages Johnson remarks, "Sicinius asks Volumnia, if she be *mankind*. She takes *mankind* for a human creature, and accordingly cries out,

'Note but this fool. —  
Was not a man my father?'"

(The epithet *mankind* was applied even to beasts in the sense of "ferocious," etc. : "Manticore. *A rauenous and mankind Indian beast*." Cotgrave's *Fr. and Engl. Dict.* "Thoë. *A kind of strong, swift, and short-legd Wolfe. . . . a great friend vnto men, whom he defends, and fights for, against other mankind wild beasts*." *Id.*)

**manned** *with an agate*. See *agate*, etc.

**manner** — *Taken with the*, Taken in the fact (a law-term), *LOVE'S LABOUR'S LOST*, i. 1. 199 ; *THE WINTER'S TALE*, iv. 4. 717 ; 1 *HENRY IV.*, ii. 4. 306.

**Manningtree** *ox with the pudding in his belly* — *That roasted*, 1 *HENRY IV.*, ii. 4. 437. "Manningtree, in Essex, formerly enjoyed the privilege of fairs, by the tenure of exhibiting a certain number of stage-plays yearly. It appears also, from other intimations, that there were great festivities there, and much good eating, at Whitsun ales and other times ; we may therefore conclude safely that roasting an ox whole, a very old and established piece of

British magnificence, was not uncommon on those occasions. . . . We may further remark, that *Manningtree oxen* were doubtless at all times famous for their size. Such are the cattle throughout the county, and the pastures of Manningtree are said by Mr. Steevens, an Essex man, to be remarkable." Nares's *Gloss.* (from the notes in the *Var. Shakespeare*).

**man-queller**, and a *woman-queller* — *A*, A man-slayer, and a woman-slayer, 2 HENRY IV., ii. 1. 50.

**many**, a multitude: *O thou fond many* (populace, mob), 2 HENRY IV., i. 3. 91; *The many to them 'longing*, HENRY VIII., i. 2. 32; *the mutable, rank-scented many* (populace, mob), CORIOLANUS, iii. 1. 66.

**map with the augmentation of the Indies** — *The new*, TWELFTH NIGHT, iii. 2. 74. "A clear allusion to a map engraved for Linschoten's *Voyages*, an English translation of which was published in 1598. This map is multilineal in the extreme, and is the first in which the Eastern Islands are included" (STEEVENS). But is it certain that Maria is here speaking of a map belonging to a book?

**marches**, "the borders of a country, or rather a space on each side the borders of two contiguous countries. *Marche*, French" (Nares's *Gloss.*): *They of those marches*, HENRY V., i. 2. 140; *in the marches here*, 3 HENRY VI., ii. 1. 140.

**marchpane**, a sort of sweet biscuit, which constantly formed part of the desserts of Shakespeare's time, ROMEO AND JULIET, i. 5. 7. "Marchpanes were composed of filberts, almonds, pistachoes, pine-kernels, and sugar of roses, with a small proportion of flour," says Steevens (following, I believe, Markham's *Countrey Farme*); but the old cookery-books show that there were many varieties of this favourite composition.

**mare** — *To ride the*, 2 HENRY IV., ii. 1. 75. "The Hostess had threatened to ride Falstaff like the *Incubus* or *Night-*



*mare*; but his allusion (if it be not a wanton one) is to the Gallows, which is ludicrously called the *Timber or Two-legged Mare*" (STEEVENS).

**mare**, *Rides the wild-mare*, Plays at see-saw, 2 HENRY IV., ii. 4. 237.

**Margarelon** — properly *Margaryton*, *Margareton*, or *Margariton* — see, for instance, Lydgate's *Warres of Troy*, sig. s 1 verso, ed. 1555 — a son of Priam, according to the legends engrafted on the Trojan story, TROILUS AND CRESSIDA, v. 5. 7.

**margent** *did quote such amazes* — *His face's own*, LOVE'S LABOUR'S LOST, ii. 1. 245; *Find written in the margent of his eyes*, ROMEO AND JULIET, i. 3. 87; *you must be edified by the margent*, HAMLET, v. 2. 152; *Writ in the glassy margents of such books*, THE RAPE OF LUCRECE, 102. "In our author's time, notes, quotations, etc., were usually printed in the exterior margin of books" (MALONE). "Dr. Warburton very properly observes, that in the old books the gloss or comment was usually printed on the margent of the leaf" (STEEVENS).

**Marian** — *Maid*, 1 HENRY IV., iii. 3. 114. The well-known mistress of Robin Hood; but in later days she figured as one of the characters in the morris-dance, when she was represented generally by a man dressed in woman's clothes, and sometimes by a strumpet.

**marish** (nourish, *Cambridge*, probably means "nurse," often spelt "norce," or "nurice" in older English), a marsh, 1 HENRY VI., i. 1. 50.

**mark!** — *Bless the*, THE TWO GENTLEMEN OF VERONA, iv. 4. 18; *God bless the mark*, THE MERCHANT OF VENICE, ii. 2. 20; *God save the mark!* 1 HENRY IV., i. 3. 56; ROMEO AND JULIET, iii. 2. 53. "Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation" (STEEVENS); but the

origin and the meaning of the exclamation are alike obscure.

**market** — *And he ended the*, LOVE'S LABOUR'S LOST, iii. 1. 104. An allusion to the proverb, "Three women and a goose make a market. *Tre donne et un occa fan un mercato.*" Ray's *Proverbs*, p. 46, ed. 1768.

**marmoset**, a kind of monkey, THE TEMPEST, ii. 2. 160.

**marry trap**, THE MERRY WIVES OF WINDSOR, i. 1. 151. "Apparently a kind of proverbial exclamation, as much as to say, 'By Mary,' you are caught" [?]. Nares's *Gloss*.

**mart**, to traffic: *To sell and mart*, JULIUS CÆSAR, iv. 3. 11; *nothing marted with him*, THE WINTER'S TALE, iv. 4. 344.

**Martial thigh** — *His*, His thigh like that of Mars, CYMBELINE, iv. 2. 311.

**Martin's summer** — *Expect Saint*, "Expect prosperity after misfortune, like fair weather at Martlemas, after winter has begun" (JOHNSON), 1 HENRY VI., i. 2. 131. ("It was one of those rare but lovely exceptions to a cold season, called in the Mediterranean 'St. Martin's summer.'" Correspondent in *The Times* [newspaper] for Oct. 6, 1864.)

**martlemas** — *The*, 2 HENRY IV., ii. 2. 98. "That is, the autumn, or rather, the latter spring. The old fellow with juvenile passions" (JOHNSON). "In the *First Part of King Henry IV.* [i. 2. 152] the Prince calls Falstaff 'the [thou] latter spring, — All-hallowen summer'" (MALONE). *Martlemas* is a corruption of *Martinmas*.

**mary** (marry, *Cambridge*), HENRY V., iii. 2. 98, 112. Captain Jamy's Scotticism for *marry*.

**Mary-buds**, marigold-buds, CYMBELINE, ii. 3. 23.

**mask'd Neptune**, PERICLES, iii. 3. 36. "The *mask'd Neptune* means insidious waves that wear a treacherous smile" (STEEVENS). Is not the right reading, "*the vast Neptune*"?

**mass** — *Evening*, ROMEO AND JULIET, iv. 1. 38. "Juliet means *vespers*. There is no such thing as *evening mass*" (RITSON).

**master of fence** — *A*, THE MERRY WIVES OF WINDSOR, i. 1. 259. "Does not simply mean a professor of the art of fencing, but a person who had taken his master's degree in it" (STEEVENS). "See *play'd your prize*, etc.

**masters though ye be** — *Weak*. See *weak masters*, etc.

**match**, compact : 'tis our *match*, CYMBELINE, iii. 6. 30.

**match** — *Set a*. See *set a match*.

**mate**, to confound, to bewilder : *Not mad, but mated*, THE COMEDY OF ERRORS, iij. 2. 54 ; *I think you are all mated, or stark mad*, THE COMEDY OF ERRORS, v. 1. 281 ; *My mind she has mated*, MACBETH, v. 1. 76 ; *Her more than haste is mated with delays*, VENUS AND ADONIS, 909 ; *Which mates him first* (where perhaps there is an allusion to the *check-mate* in the game of chess), 2 HENRY VI., iii. 1. 265.

**mate**, to match, to equal : *Dare mate a sounder man than Surrey can be*, HENRY VIII., iii. 2. 274.

**mate**, to marry : *The hind that would be mated by the lion*, ALL 'S WELL THAT ENDS WELL, i. 1. 85 ; *If she be mated with an equal husband*, TIMON OF ATHENS, i. 1. 143.

**material fool!** — *A*, "A fool with matter in him — a fool stocked with notions" (JOHNSON), AS YOU LIKE IT, iii. 3. 28.

**mattress** — *A certain queen to Cæsar in a*, ANTONY AND CLEOPATRA, ii. 6. 70. The anecdote of Cleopatra being so conveyed to Julius Cæsar must be familiar to most readers.

**maugre**, in spite of (Fr. *malgré*), TWELFTH NIGHT, iii. 1. 148 ; TITUS ANDRONICUS, iv. 2. 110 ; KING LEAR, v. 3. 131.

**maund**, a basket, A LOVER'S COMPLAINT, 36.

**may, you may** — *You*, equivalent to "You may divert your-

self, as you please, at my expense" (STEEVENS), *TROILUS AND CRESSIDA*, iii. 1. 102; *CORIOLANUS*, ii. 3. 34.

**May** — *To do observance to a morn'g*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 167; *For now our observation is perform'd*, *A MIDSUMMER-NIGHT'S DREAM*, iv. 1. 101; *they rose up early to observe The rite of May*, *A MIDSUMMER-NIGHT'S DREAM*, iv. 1. 130; *to make 'em sleep On May-day morning*, *HENRY VIII.*, v. 4. 13. "It was anciently the custom for all ranks of people to go out a *maying* on the first of May. It is on record that King Henry VIII. and Queen Katharine partook of this diversion" (STEEVENS). "Stowe says, that, 'in the month of May, namely, on May-day in the morning, every man, except impediment, would walk into the sweet meadows and green woods; there to rejoice their spirits with the beauty and savour of sweet flowers, and with the noise [that is, music] of birds, praising God in their kind.' See also Brand's *Observations on Popular Antiquities*, 8vo, 1777, p. 255" (REED).

**mazes in the wanton green** — *The quaint*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 99. "Several mazes of the kind here alluded to are still preserved, having been kept up from time immemorial. On the top of Catherine-Hill, Winchester, the usual play-place of the school, observes Percy, was a very perplexed and winding path running in a very small space over a great deal of ground, called a Miz-Maze. The senior boys obliged the juniors to tread it, to prevent the figure from being lost, and I believe it is still retained" (HALLIWELL).

**mazzard**, the head, *HAMLET*, v. 1. 87; *OTHELLO*, ii. 3. 145.

**meacock wretch** — *A*, A spiritless, dastardly wretch, *THE TAMING OF THE SHREW*, ii. 1. 305. ("Coquefredouille. *A meacocke, milkesop, sneaksbie, worthlesse fellow.*" Cotgrave's *Fr. and Engl. Dict.*: "A Meacock, *Pusillanimus, effeminatorius; uxorius, uxori nimium deditus et obnoxius.*" Coles's *Lat. and Engl. Dict.* "You, maister meacocke, that

stand vpon the beauty of your churnmilke face," etc. Greene's *Neuer too late*, Part Second, sig. o 2 verso, ed. 1611.)

**meal'd**, mingled, compounded, MEASURE FOR MEASURE, iv. 2. 79.

**mean** is drown'd with your unruly base—*The*, THE TWO GENTLEMEN OF VERONA, i. 2. 96; *he can sing A mean most meanly*, LOVE'S LABOUR'S LOST, v. 2. 328; *most of them means and bases*, THE WINTER'S TALE, iv. 3. 42. "The mean in music was the intermediate part between the tenor and treble; not the tenor itself, as explained by Steevens." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 223, sec. ed.

**measles**, leapers, —scurvy fellows ("Mesel, as Meseau. *A messelled, scurvie, leaporous, lazarous person.*" Cotgrave's *Fr. and Engl. Dict.*), CORIOLANUS, iii. 1. 78.

**measure**, properly a stately dance with slow measured steps, though the word is sometimes used to express a dance in general: *a Scotch jig, a measure, and a cinque pace*, MUCH ADO ABOUT NOTHING, ii. 1. 62; *tread a measure*, LOVE'S LABOUR'S LOST, v. 2. 187; *trod a measure*, AS YOU LIKE IT, v. 4. 43; *though the devil lead the measure*, ALL 'S WELL THAT ENDS WELL, ii. 1. 53; *a delightful measure*, RICHARD II., i. 3. 291; *no strength in measure* (= dancing), HENRY V., v. 2. 135; *a measure To lead 'em once again*, HENRY VIII., i. 4. 106; *We 'll measure them a measure*, ROMEO AND JULIET, i. 4. 10; *The measure done*, ROMEO AND JULIET, i. 5. 48; *to the measures fall*, AS YOU LIKE IT, v. 4. 173; *delightful measures*, RICHARD III., i. 1. 8; *to tread the measures*, VENUS AND ADONIS, 1148. ("The measures were dances solemn and slow. They were performed at court, and at public entertainments of the societies of law and equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety even for the gravest persons to join in them;

and accordingly at the revels which were celebrated at the inns of court, it has not been unusual for the first characters in the law to become performers in *treading the measures*. See Dugdale's *Origines Juridiciales*. Sir John Davies, in his poem called *Orchestra*, 1622, describes them in this manner :

‘ But after these, as men more civil grew,  
 He [Love] did more *grave and solemn measures frame*;  
 With such fair order and proportion true,  
 And correspondence every way the same,  
 That no fault-finding eye did ever blame,  
 For every eye was moved at the sight,  
 With sober wond’ring and with sweet delight.  
 Not those young students of the heavenly book,  
 Atlas the great, Prometheus the wise,  
 Which on the stars did all their life-time look,  
 Could ever find such measure in the skies,  
 So full of change and rare varieties;  
 Yet all the feet whereon these measures go,  
 Are only spondees, solemn, grave, and slow.’

[Stanzas 65, 66],” REED).

**measure in every thing** — Tell him there is, MUCH ADO ABOUT NOTHING, ii. 1. 60. A quibble on the word *measure*, which means both “moderation” and “a dance” (see the preceding article).

**meddle with my thoughts**, mingle, mix with my thoughts, THE TEMPEST, i. 2. 22.

**Medea young Absyrtus did** — As wild, 2 HENRY VI., v. 2. 59. “When Medea fled with Jason from Colchos, she murdered her brother Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her. See Ovid, *Trist. Lib.* iii. El. 9,” etc. (MALONE).

**medicine, a physician** : a medicine That’s able to breathe life into a stone, ALL ’S WELL THAT ENDS WELL, ii. 1. 71 ; The medicine of our house, THE WINTER’S TALE, iv. 4. 579 ; the medicine of the sickly weal, MACBETH, v. 2. 27.

**medicine** *hath* *With his tinct gilded thee — That great*, ANTONY AND CLEOPATRA, i. 5. 36. “Alluding to the philosopher’s stone, which, by its touch, converts base metal into gold. The alchemists call the matter, whatever it be, by which they perform transmutation, a *medicine*” (JOHNSON). Walker thinks that here *medicine* means “physician;” but compare *gilded ’em — This grand liquor that hath*.

**medicine** *potable — Preserving life in*, 2 HENRY IV., iv. 5. 163. An allusion to the “opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it” (JOHNSON).

**meed**, merit, desert: *my meed hath got me fame*, 3 HENRY VI., iv. 8. 38; *no meed, but he repays Sevenfold above itself*, TIMON OF ATHENS, i. 1. 279; *in his meed* (in this his particular excellence) *he ’s unfellowed*, HAMLET, v. 2. 141; *Each one already blazing by our meeds*, 3 HENRY VI., ii. 1. 36.

**meek**, tame, humbled: *To one so meek, that mine own servant should*, etc., ANTONY AND CLEOPATRA, v. 2. 161; *all recreant, poor and meek*, THE RAPE OF LUCRECE, 710.

**meet** *with*, to counteract: *to meet with Caliban*, THE TEMPEST, iv. 1. 166.

**meet** *with — To be*, To be even with: *he ’ll be meet with you*, MUCH ADO ABOUT NOTHING, i. 1. 39.

**meiny**, household attendants, retinue, KING LEAR, ii. 4. 34.

**mell** *with*, meddle with (in an indelicate sense), ALL ’S WELL THAT ENDS WELL, iv. 3. 212.

**memorize**, to make memorable, MACBETH, i. 2. 41; *memorized*, HENRY VIII., iii. 2. 52.

**memory**, a memorial: *you memory Of old Sir Rowland*, AS YOU LIKE IT, ii. 3. 3; *a good memory, And witness*, etc., CORIOLANUS, iv. 5. 71; *a noble memory!* CORIOLANUS, v. 1. 17; v. 6. 154; *beg a hair of him for memory*, JULIUS



CÆSAR, iii. 2. 134 ; *memories of those worser hours*, KING LEAR, iv. 7. 7.

**men of mould.** See *mould* — *Men of*.

**mends in her own hands** — *She has the*, She must make the best of it, TROILUS AND CRESSIDA, i. 1. 67.

**Mephostophilus**, the evil spirit in the popular *History of Faustus*, and in Marlowe's play of the same name, THE MERRY WIVES OF WINDSOR, i. 1. 117.

**mercatante**, a merchant, THE TAMING OF THE SHREW, iv. 2. 63. Ital. ("Nè mercatante in terra di Soldano." Dante, *Inferno*, C. xxvii. 90).

**merchant**, a familiar and contemptuous term, equivalent to "chap, fellow : " *a riddling merchant*, 1 HENRY VI., ii. 3. 57 ; *what saucy merchant was this*, ROMEO AND JULIET, ii. 4. 142 (Compare, in *The Faire Maide of Bristow*, 1605, "What [s] *ausie merchant* haue you got there ? " Sig. B ii.).

**merchant** — *Royal*. See *royal merchant*.

**merchant**, a merchantman, a ship of trade : *The masters of some merchant*, THE TEMPEST, ii. 1. 5.

**Mercurial** — *His foot*, His foot like that of Mercury, CYMBELINE, iv. 2. 311.

**mercy** — *By*, "By your leave, *venia vestra dictum sit*" (WALKER), TIMON OF ATHENS, iii. 5. 55.

**mere**, absolute, entire : *Upon his mere request*, MEASURE FOR MEASURE, v. 1. 152 ; *his mere enemy*, THE MERCHANT OF VENICE, iii. 2. 264 ; *mere oblivion*, AS YOU LIKE IT, ii. 7. 165 ; *mere the truth* (the absolute truth), ALL 'S WELL THAT ENDS WELL, iii. 5. 52 ; *Your mere enforcement*, RICHARD III., iii. 7. 233 ; *to the mere undoing Of all the kingdom*, HENRY VIII., iii. 2. 329 ; *In mere oppugnancy*, TROILUS AND CRESSIDA, i. 3. 111 ; *Of your mere own*, MACBETH, iv. 3. 89 ; *This is mere madness*, HAMLET, v. 1. 278 ; *the mere perdition of the Turkish fleet*, OTHELLO, ii. 2. 3 ; *Our faith mere folly*, ANTONY AND CLEOPATRA, iii. 13. 43 ;

*to thy mere confusion*, CYMBELINE, iv. 2. 93; *that opinion a mere profit*, PERICLES, iv. 2. 122; *two mere blessings*, THE TWO NOBLE KINSMEN, ii. 2. 58.

**mere offence, etc.** — *Your pleasure was my*, “My crime, my punishment, and all the treason that I committed, originated in and were founded on your caprice only” (MALONE), CYMBELINE, v. 5. 334.

**mered question** — *The*, ANTONY AND CLEOPATRA, iii. 13. 10. Johnson suggests that this may mean “the disputed boundary;” Mason that it may mean “the only cause of the dispute, the only subject of the quarrel.” (For *mered* Johnson conjectures “mooted;” and so, by an extraordinary coincidence, does Mr. Collier’s Ms. Corrector.)

**merely**, absolutely, entirely, purely: *merely cheated of our lives*, THE TEMPEST, i. 1. 52; *merely, thou art death’s fool*, MEASURE FOR MEASURE, iii. 1. 11; *merely a dumb-show*, MUCH ADO ABOUT NOTHING, ii. 3. 199; *merely players*, AS YOU LIKE IT, ii. 7. 140; *Love is merely a madness*, AS YOU LIKE IT, iii. 2. 368; *to live in a nook merely monastic*, AS YOU LIKE IT, iii. 2. 385; *Merely our own traitors*, ALL’S WELL THAT ENDS WELL, iv. 3. 20; *Merely awry*, CORIOLANUS, iii. 1. 305; *Be merely poison*, TIMON OF ATHENS, iv. 1. 32; *That which I show . . . is merely love*, TIMON OF ATHENS, iv. 3. 515; *Merely upon myself*, JULIUS CÆSAR, i. 2. 39; *Possess it merely*, HAMLET, i. 2. 137; *The horse were merely lost*, ANTONY AND CLEOPATRA, iii. 7. 8.

**merit**, a reward, a guerdon: *A dearer merit*, RICHARD II., i. 3. 156. Mason observes: “As Shakespeare uses *merit* in this place in the sense of *reward*, he frequently uses the word *meed*, which properly signifies *reward*, to express *merit*” (see *meed*); and I may add, that Johnson in his *Dict.*, under “*merit*” in the sense of “*reward deserved*,” cites from Prior:

“Those laurel groves, the *merits* of thy youth,  
Which thou from Mahomet didst greatly gain,  
While, bold assertor of resistless truth,  
Thy sword did godlike liberty maintain, etc.

[*Ode, inscribed to Queen Anne.*”]

**merits**, deserts: *We answer others' merits in our name*,  
ANTONY AND CLEOPATRA, v. 2. 177.

**mermaid**, a siren, THE COMEDY OF ERRORS, iii. 2. 45, 162;  
A MIDSUMMER-NIGHT'S DREAM, ii. 1. 150; 3 HENRY VI.,  
iii. 2. 186; ANTONY AND CLEOPATRA, ii. 2. 213; VENUS AND  
ADONIS, 429; *mermaids*, ANTONY AND CLEOPATRA, ii. 2. 211.

**Merops' son** — *Why, Phaethon, — for thou art*, “Thou art  
Phaëthon in thy rashness, but without his pretensions;  
thou art not the son of a divinity, but a *terræ filius*, a low-  
born wretch; Merops is thy true father, with whom Phaë-  
thon was falsely reproached” (JOHNSON), THE TWO GEN-  
TLEMEN OF VERONA, iii. 1. 153.

**mess**, Scottice for *mass*: *By the mess*, HENRY V., iii. 2. 108.

**mess**, a small portion: *a mess of vinegar*, 2 HENRY IV., ii.  
1. 91. (“A *mess* seems to have been the common term for  
a small proportion of any thing belonging to the kitchen,”  
STEEVENS. “Ye, mary, somtyme in a *messe of vergesse*.”  
Skelton's *Magnyfycence*, *Works*, vol. i. p. 283, ed. Dyce.)

**mess**, a party of four (“A *messe*. [Vulgairement] le nombre  
de quatre.” Cotgrave's *Fr. and Engl. Dict.*): *you three  
fools lack'd me fool to make up the mess*, LOVE'S LABOUR'S  
LOST, iv. 3. 203; *A mess of Russians*, LOVE'S LABOUR'S  
LOST, v. 2. 361; *your mess of sons*, 3 HENRY VI., i. 4. 73.  
*Mess* came to signify a set of four, because at great dinners  
the company was usually arranged into fours, which were  
called *messes*.

**mess** — *At my worship's*, “At that part of the table where I,  
as a knight, shall be placed” (MALONE), that is, above  
the *salt*, at the higher end of the table (see *salt* and the  
preceding article), KING JOHN, i. 1. 190.

**messes** — *Lower*, persons of inferior rank, — properly, those who sat at meals below the *salt*, — at the lower end of the table (see *salt* and the preceding article but one), *THE WINTER'S TALE*, i. 2. 227. "Leontes comprehends inferiority of understanding in the idea of inferiority of rank" (STEEVENS).

**metaphysical**, supernatural, *MACBETH*, i. 5. 26.

**mete**, to measure with the eye. *Let the mark have a prick in't, to mete at, if it may be*, *LOVE'S LABOUR'S LOST*, iv. 1. 125.

**mete-yard**, a measuring yard, *THE TAMING OF THE SHREW*, iv. 3. 149.

**metheglin**, *LOVE'S LABOUR'S LOST*, v. 2. 233; *metheglins*, *THE MERRY WIVES OF WINDSOR*, v. 5. 152. This beverage is generally considered to be the same as mead; but let us hear Taylor: "*Metheglin* and *Meade*, in regard of the coherence of their conditions, I may very well handle them together, without any disparagement to either; how ever there bee some proportion in their severall compositions, yet the maine Ingredient being Honey stands allowable to both. . . . *Meade* or *Meath* . . . in regard of the cheapnesse it is now growne contemptible, being altogether eclipsed by the vertue of *Metheglin*." *Drinke and welcome*, etc., 1637, sig. A 3: *Metheglin* was formerly made of various ingredients.

**methinks** 't, that is, methinks it, *ALL'S WELL THAT ENDS WELL*, ii. 3. 247.

**mew**, and *mew up*, to confine, to shut up (properly a term in falconry: "*Mew* is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts, or doth change her Feathers." R. Holme's *Academy of Armory and Blazon* [*Terms of Art used in Falconry* etc.], B. ii. c. xi. p. 241), *THE TAMING OF THE SHREW*, i. 1. 87; *KING JOHN*, iv. 2. 57; *mew'd*, *A MIDSUMMER-*

NIGHT'S DREAM, i. 1. 71; RICHARD III., i. 1. 132; *mew'd up*, THE TAMING OF THE SHREW, i. 1. 178; RICHARD III., i. 1. 38; i. 3. 139; ROMEO AND JULIET, iii. 4. 11.

**micher** and *eat blackberries* — *Prove a*, 1 HENRY IV., ii. 4. 396. *Micher* is a "truant." "*Moocher*. A truant; 'a blackberry moucher' — a boy who plays truant to pick blackberries," Akerman's *Glossary of Provincial Words and Phrases in use in Wiltshire*.

**miching mallecho**, HAMLET, iii. 2. 132. "A secret and wicked contrivance, a concealed wickedness. To *mich* is a provincial word, and was probably [certainly] once general; signifying to *lie hid*, or *play the truant*. In Norfolk *michers* signify *pilferers*. The signification of *miching* in the present passage may be ascertained by a passage in Decker's *Wonderful Yeare*, 4to, 1603: 'Those that could shift for a time — went most bitterly *miching* and muffled, up and downe, with rue and wormwood stuff into their ears and nostrils.' See also Florio's *Italian Dictionary*, 1598, in v. *Acciapiare*: 'To *miche*, to *shrug*, or *sneak in some corner*.' Where our poet met with the word *mallecho*, which in Minsheu's *Spanish Dictionary*, 1617, is defined *malefactum*, I am unable to ascertain. In the folio the word is spelt *malicho*. *Mallico* [in the *quartos*] is printed in a distinct character as a proper name" (MALONE; whose name has dropped out from the end of this note in Boswell's ed. of *Shakespeare*). "*Malhecho* . . . *An evil action, an indecent and indecorous behaviour; malefaction*." Connelly's *Span. and Engl. Dict.*, Madrid, 4to. (Compare

"*Tho*. Be humble,  
Thou man of *mallecho*, or thou diest."  
*Shirley's Gentleman of Venice; Works*, vol. v. p. 52.

Maginn's alteration of our text to "*mucho malhecho*," that is, "*much mischief*," is doubtless wrong.)

**mickle**, much, great, THE COMEDY OF ERRORS, iii. 1. 45; HENRY V., ii. 1. 64; 1 HENRY VI., iv. 6. 35; 2 HENRY VI., v. 1. 174; ROMEO AND JULIET, ii. 3. 15; THE PASSIONATE PILGRIM, xvi. 9.

**middle-earth**, our earth or world, — the middle habitation between heaven and hell, THE MERRY WIVES OF WINDSOR, v. 5. 78 (The word is common in our earliest poetry, variously spelt, — *medilerthe*, *myddelerde*, etc.).

**middle summer's spring** — *The*, The beginning of midsummer, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 82. See second *spring*.

**milch the burning eyes of heaven** — *Would have made*, HAMLET, ii. 2. 511. "That is, would have drawn tears from them. *Milche-hearted*, in Huloet's *Abececlarium*, 1552, is rendered *lemosus*; and in *Bibliotheca Eliotæ*, 1545, we find '*lemosi*, they that *wepe* lyghtly' [that is, easily]. The word is from the Saxon *melce*, milky" (DOUCE).

**mildew'd ear**, *Blasting his wholesome brother* — *Like a*, HAMLET, iii. 4. 64. "This alludes to Pharaoh's dream, in the 41st chapter of *Genesis*" (STEEVENS).

**Mile-end**, ALL 'S WELL THAT ENDS WELL, iv. 3. 251; *Mile-end Green*, 2 HENRY IV., iii. 2. 271. The usual place of rendezvous for the London train-bands, etc. See *Dagonet*, etc.

**mill-sixpences**, THE MERRY WIVES OF WINDSOR, i. 1. 139. "These sixpences were coined in 1561, and are the first milled money used in this kingdom" (DOUCE).

**millstones** — *Your eyes drop*, RICHARD III., i. 3. 354; *Ay, millstones; as he lesson'd us to weep*, RICHARD III., i. 4. 237; *her eyes ran o'er*, — Cres. *With mill-stones*, TROILUS AND CRESSIDA, i. 2. 138. To *weep millstones* was a proverbial expression applied to persons not addicted to weeping; but the third of the above passages refers to tears of laughter.

**mimic**, an actor (meaning Bottom as Pyramus), *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 19.

**mince**, to walk in an affected manner, *mincing*, or making small, the steps: *hold up your head, and mince*, *THE MERRY WIVES OF WINDSOR*, v. 1. 8; *two mincing steps*, *THE MERCHANT OF VENICE*, iii. 4. 67.

**minces virtue** — *That*, "That puts on an outward affected seeming of virtue" (SINGER), "That affects the coy timidity of virtue" (STAUNTON), *KING LEAR*, iv. 6. 120.

**mind of love** — *Your*, Your loving mind (as Steevens explains it, and I believe rightly), *THE MERCHANT OF VENICE*, ii. 8. 42.

**mind** — *Wretched for his*, Wretched "for nobleness of soul" (JOHNSON), *TIMON OF ATHENS*, i. 2. 159.

**mind**, to intend, to be disposed: *I mind to tell him plainly*, 3 *HENRY VI.*, iv. 1. 8; *I shortly mind to leave you*, 3 *HENRY VI.*, iv. 1. 64; *if you mind to hold your true obedience*, 3 *HENRY VI.*, iv. 1. 140; *How you stand minded*, *HENRY VIII.*, iii. 1. 58; *she minds to play the Amazon*, 3 *HENRY VI.*, iv. 1. 106.

**mind**, to remind: *I do thee wrong to mind thee of it*, *HENRY V.*, iv. 3. 13; *mind Thy followers of repentance*, *HENRY V.*, iv. 3. 84; *have minded you Of what you should forget*, *THE WINTER'S TALE*, iii. 2. 222; *I minded him how royal 'twas to pardon*, *CORIOLANUS*, v. 1. 18.

**mind**, to call to remembrance; *Minding true things by what their mockeries be*, *HENRY V.*, iv. Prologue, 53.

**mineral of metals base** — *A*, *HAMLET*, iv. 1. 26. "Minerals are mines" (STEEVENS). "A mineral is here used for a mass or compound mine of metals" (CALDECOTT); for "a metallic vein in a mine" (STAUNTON).

**minikin**, small, delicate, pretty, *KING LEAR*, iii. 6. 43.

**minim**, "was anciently, as the term imports, the shortest note in music. Its measure was afterwards, as it is now,



as long as while two may be moderately counted" (SIR J. HAWKINS): *steal at a minim's* (minute's, Cambridge) *rest*, THE MERRY WIVES OF WINDSOR, i. 3. 26 (In support of the reading, *minim's rest*, Sir J. Hawkins says, "A minute contains sixty seconds, and is a long time for an action supposed to be instantaneous. Nym means to say, that the perfection of stealing is to do it in the shortest time possible"); *rests me his minim rest*, ROMEO AND JULIET, ii. 4. 22.

**minimus**, "a being of the least size" (Johnson's *Dict.*), A MIDSUMMER-NIGHT'S DREAM, iii. 2. 329. "The word is Latin, but came into use probably from the musical term *minim*, which, in the very old notation, was the shortest note, though now one of the longest," etc. Nares's *Gloss*.

**minstrelsy** — *Use him for my*, Use him as a minstrel, to relate fabulous stories, LOVE'S LABOUR'S LOST, i. 1. 174.

**minute-jacks**. See fourth *Jack*.

**mirable**, admirable, TROILUS AND CRESSIDA, iv. 5. 142.

**miser**, a miserable creature, a wretch: *Decrepit miser*, 1 HENRY VI., v. 4. 7.

**misery**, avarice: *he covets less Than misery itself would give*, CORIOLANUS, ii. 2. 125.

**misprise**, to undervalue: *I am altogether misprised*, AS YOU LIKE IT, i. 1. 151; *your reputation shall not therefore be misprised*, AS YOU LIKE IT, i. 2. 162; *Misprising what they look on*, MUCH ADO ABOUT NOTHING, iii. 1. 52; *misprising of a maid*, ALL 'S WELL THAT ENDS WELL, iii. 2. 29; *great deal misprizing*, TROILUS AND CRESSIDA, iv. 5. 74.

**misprise**, to mistake: *You spend your passion on a misprised mood*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 74.

**misprision**, an undervaluing, scorn: *That dost in vile misprision shackle up*, ALL 'S WELL THAT ENDS WELL, ii. 3. 150.

**misprision**, a mistake : *some strange misprision*, MUCH ADO ABOUT NOTHING, iv. 1. 185 ; *Of thy misprision must perforce ensue*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 90 ; *Misprision in the highest degree*, TWELFTH NIGHT, i. 5. 50 ; *Either envy, therefore, or misprision*, 1 HENRY IV., i. 3. 27.

**misproud**, viciously, unjustifiably proud, 3 HENRY VI., ii. 6. 7.

**miss**, misbehaviour : *blames her miss*, VENUS AND ADONIS, 53.

**miss**, loss, want : *a heavy miss of thee*, 1 HENRY IV., v. 4. 105.

**miss**, to do without, to dispense with : *We cannot miss him*, THE TEMPEST, i. 2. 311.

**missingly**, THE WINTER'S TALE, iv. 2. 30. “ ‘*Missingly*’ means ‘at intervals’ ” (STEEVENS). Richardson's Dictionary has “ ‘*Missingly* noted,’ that is, observing him to be missing, to be absent, etc.”

**missive**, a messenger, ANTONY AND CLEOPATRA, ii. 2. 78 ; *missives*, MACBETH, i. 5. 5.

**mistaken in 't**—*He were Something*, “That he were something different from what he is *taken* or supposed by you to be” (MALONE), HENRY VIII., i. 1. 195.

**mistempered**, ill-tempered, wrathful, KING JOHN, v. 1. 12 ; ROMEO AND JULIET, i. 1. 85.

**misthink**, to have wrong thoughts of, to think ill of, to misdeem, 3 HENRY VI., ii. 5. 108 ; *misthought*, ANTONY AND CLEOPATRA, v. 2. 175.

**mistook him**—*Had he*, TIMON OF ATHENS, iii. 2. 22. Explained by Heath, “Had he by mistake thought him under less obligations than me ;” by others, “Had he mistaken himself.”

**mistress**, the small ball (or *Jack*, — see first *jack*) in the game of bowls, at which the players aim : *rub on, and kiss the*

*mistress*, *TROILUS AND CRESSIDA*, iii. 2. 48. See *rub on*, etc.

**Mistress** *Silvia*, *THE TWO GENTLEMEN OF VERONA*, iv. 4. 7 ; *Mistress Anne Page*, *THE MERRY WIVES OF WINDSOR*, i. 1. 43. Even in the beginning of the last century it was customary to style an unmarried lady *Mistress*.

**mistrustful wood**—*Some*, *Some wood* to be regarded with mistrust, *VENUS AND ADONIS*, 826.

**mobled**, muffled or covered up about the head, *HAMLET*, ii. 2. 496, 497, 498.

**model**, an image, a representation : *bring forth this counterfeit model* (module, *Cambridge*), ("representation of a soldier," MALONE), *ALL 'S WELL THAT ENDS WELL*, iv. 3. 94 ; *model* (module, *Cambridge*) *of confounded royalty*, *KING JOHN*, v. 7. 58 ; *the model of thy father's life*, *RICHARD II.*, i. 2. 28 ; *Ah, thou, the model where old Troy did stand* ("Thou ruined majesty, that resemblest the desolated waste where Troy once stood," MALONE), *RICHARD II.*, v. 1. 11 ; *The model of our chaste loves*, *HENRY VIII.*, iv. 2. 132.

**model of the barren earth** *Which serves as paste and cover to our bones*—*That small*, *RICHARD II.*, iii. 2. 153. According to Malone, "The King means to say, that the earth placed upon the body assumes its form ;" according to Douce, *model* "seems to mean in this place a measure portion, or quantity."

**modern**, trite, ordinary, common : *modern instances*, *AS YOU LIKE IT*, ii. 7. 156 ; *modern censure*, *AS YOU LIKE IT*, iv. 1. 6 ; *modern and familiar*, *ALL 'S WELL THAT ENDS WELL*, ii. 3. 2 ; *modern grace*, *ALL 'S WELL THAT ENDS WELL*, v. 3. 214 ; *modern invocation*, *KING JOHN*, iii. 4. 42 ; *modern lamentation*, *ROMEO AND JULIET*, iii. 2. 120 ; *modern ecstasy*, *MACBETH*, iv. 3. 170 ; *poor likelihoods Of modern seeming* ("weak show of slight appearance," JOHNSON),

OTHELLO, i. 3. 109; *modern friends*, ANTONY AND CLEOPATRA, v. 2. 166; *a modern quill*, SONNETS, lxxxiii. 7.

("Per modo tutto fuor del *modern* uso." Dante, *Purg.* xvi. 42; where Biagioli remarks, "*Moderno*, s' usa qui in senso di *ordinario*.")

**modest in exception** — *How*, "How diffident and decent in making objections" (JOHNSON), HENRY V., ii. 4. 34.

**modesty, moderation**: *If it be husbanded with modesty*, THE TAMING OF THE SHREW, Induction, i. 66; *Win straying souls with modesty again*, HENRY VIII., v. 3. 64; *I am doubtful of your modesties*, THE TAMING OF THE SHREW, Induction, i. 92.

**Modo**, KING LEAR, iii. 4. 139; iv. 1. 62. In the first passage of our text, according to what seems to be a quotation, *Modo* is another name for "the prince of darkness;" in the second he is described as the fiend "of murder;" and in Harsnet's *Declaration of egregious Popish Impostures*, 1603, a book which Shakespeare appears to have used for the names of several fiends in *King Lear*, we find "*Modu*, Ma[ister] Maynies deuill, was a graund Commaunder, Muster-maister ouer the Captaines of the seuen deadly sinnes," p. 48; "*Modu* the Generall of Styx," p. 54, etc.

**module**. See first *model*.

**moe, more**, MUCH ADO ABOUT NOTHING, ii. 3. 65; THE RAPE OF LUCRECE, 1479.

**moiety**, a portion, a share: *my moiety, north from Burton here*, 1 HENRY IV., iii. 1. 96; *a moiety competent*, HAMLET, i. 1. 90; *neither can make choice of either's moiety*, KING LEAR, i. 1. 6; *a superfluous moiety* (*Moity, Cambridge*), THE RAPE OF LUCRECE, Dedication, 3; *The clear eye's moiety*, SONNETS, xlvi. 12.

**moist star** — *The*, The moon, HAMLET, i. 1. 118.

**moldwarp and the ant, etc.** — *Of the*, 1 HENRY IV., iii. 1. 149. *Moldwarp* is "mole." "So Holinshed, for he

was Shakespeare's authority : 'This [the division of the realm between Mortimer, Glendower, and Percy] was done (as some have sayde) through a foolish credite given to a vaine prophecie, as though King Henry was the *molde-warpe*, cursed of God's owne mouth, and they three were the *dragon*, the *lion*, and the *wolfe*, which should divide this realm between them' '' (MALONE). And see the legend of *Glendour*, st. 23, vol. ii. p. 71, of the *Mirror for Magistrates*, ed. Haslewood.

**mollification for your giant** — *Some*. See *giant* — *Some*, etc.  
**mome**, a blockhead, THE COMEDY OF ERRORS, iii. 1. 32.

**momentary**, lasting for a moment, momentary, A MIDSUMMER-NIGHT'S DREAM, i. 1. 143.

**Monarcho**, LOVE'S LABOUR'S LOST, iv. 1. 92. The nick-name of an Italian (not, I believe, of an Englishman, as Nares states in his *Gloss.*, misled by an error of Steevens to be noticed presently), who attracted a great deal of attention, and is very frequently mentioned by English writers of the time. This crack-brained personage, it appears, lived about the court, asserted that he was the sovereign of the world, and (like Thrasylaus — or Thrasyllus — see Athenæus, B. xii. sect. 81) fancied that all the ships which came into port belonged to him. That he was dead in 1580 is shown by the following lines in Churchyard's *Chance*, which was published during that year :

“ The Phantasticall *Monarckes* Epitaphe.

Though Dant be dedde, and Marrot lies in graue,

And Petrarks sprite bee mounted past our vewe,  
 Yet some doe liue (that poets humours haue)

To keepe old course with vains of verses newe;

Whose penns are prest to paint out people plaine,

That els a sleepe in silence should remaine :

Come, poore old man, that boare the *Monarks* name,

Thyne epitaphe shall here set forthe thy fame.

Thy climyng mynde aspiersp beyonde the starrs,

Thy loftie stile no yearthly titell bore;

Thy witts would seem to see through peace and warres,  
 Thy taunting tong was pleasant, sharpe, and sore;  
 And though thy pride and pompe was somewhat vaine,  
 The *Monarcke* had a deepe discoursyng braine;  
 Alone with freend he could of wonders treat,  
 In publicke place pronounce a sentence greate:

No matche for fooles, if wisemen were in place;  
 No mate at meale to sit with common sort;  
 Both graue of looks and fatherlike of face,  
 Of judgment quicke, of comely forme and port;  
 Most bent to words on hye and solempne daies;  
 Of diet fine, and dainte diuerse waies;  
 And well disposde, if prince did pleasure take  
 At any mirth that he, poore man, could make.

On gallant robes his greatest glorie stood,  
 Yet garments bare could never daunt his minde;  
 He feard no state, nor caerd for worldly good,  
 Held eche thyng light as fethers in the winde;  
 And still he saied, the strong thrusts weake to wall,  
 When sword bore swaie, the *Monarke* should have all;  
 The man of might at length shall *Monarke* bee,  
 And greatest strength shall make the feeble flee.

When straungers came in presence any wheare,  
 Straunge was the talke the *Monarke* uttred than;  
 He had a voice could thonder through the eare,  
 And speake mutche like a merry Christmas man:  
 But sure small mirth his matter harped on.  
 His forme of life who lists to look upon,  
 Did shewe some witte, though follie fedde his will:  
 The man is dedde, yet *Monarks* liueth still." p. 7.

I will now point out the mistake of Steevens, which I have above referred to. He says: "In Nash's *Have with you to Saffron-Walden*, etc., 1595[6], I meet with the same allusion [that is, an allusion to *Monarcho*]: 'but now he was an insulting monarch, above *Monarcho* the Italian, who ware crownes in his shoes, and quite renounced his natural English accents and gestures, and wrested himself wholly to the Italian punctilios,' etc." But the complete passage of Nash's very powerful and most amusing attack on Gabriel Harvey runs thus: "—it pleased her Highnes



[Queen Elizabeth] to say (as in my former Booke I haue cyted) that he [Gabriel Harvey] lookt something like an Italian. No other incitement he needed to rouze his plumes, pricke vp his eares, and run away with the bridle betwixt his teeth, and take it vpon him; (of his owne originall ingrafted disposition theretoo he wanting no aptnes) but now he was an insulting Monarch aboue *Monarcha* the Italian, that ware crownes on his shooes; and quite renounst his naturall English accents & gestures, and wrested himselfe wholly to the Italian puntlios, speaking our homely Iland tongue strangely," etc. Sig. m 2, ed. 1596. Surely, it is manifest that the latter part of the preceding quotation, "and quite renounst his naturall English," etc., refers to Gabriel Harvey, and not, as Steevens supposed, to Monarcho.

Those commentators are quite mistaken who fancy that there is an allusion to the person just described when, in *All 's Well That Ends Well*, i. 1. 101, Helen says, "And you, *monarch!*" — which is merely a sportive rejoinder to the salutation of Parolles, "Save you, fair *queen!*" A like instance occurs in *The Merchant of Venice*, ii. 9. 85, where Portia's reply to the servant's question, "Where is my lady?" is "Here: what would my lord?"

**mongrel** *beef-witted lord!* — *Thou*, TROILUS AND CRESSIDA, ii. 1. 12. "He calls Ajax *mongrel* on account of his father's being a *Grecian* and his mother a *Trojan*. See Hector's speech to Ajax in iv. 5. 119-138, 'Thou art, great lord, my father's sister's son,' etc." (MALONE).

**monk** — *The king, I fear, is poison'd by a*, KING JOHN, v. 6. 23. This circumstance Shakespeare found in the old play, *The Troublesome Raigne of Iohn*, etc., from which he derived the historical materials for his own play, *King John*. "Not one of the historians who wrote within sixty years after the death of King John mentions this very improbable story. The tale is, that a monk, to revenge



himself on the king for a saying at which he took offence, poisoned a cup of ale, and having brought it to his majesty, drank some of it himself, to induce the king to taste it, and soon afterwards expired. Thomas Wykes is the first who relates it in his *Chronicle* as a *report*. According to the best accounts, John died at Newark, of a fever" (MALONE). "The incident answered the Protestant purpose of Bishop Bale too well for him not to employ it in his *Kynge Johan*, where the monk approaches the king with the poison under the allegorical character of Dissimulation. See the Camden Society's edit. 1838, p. 80" (COLLIER).

**Monmouth caps**, HENRY V., iv. 7. 97. Malone observes that *Monmouth caps* were formerly much worn, and particularly by soldiers; and he cites from Fuller (*Worthies of Wales*, p. 50), "The best caps were formerly made at Monmouth, where the *Cappers'* chapel doth still remain."

**monopoly out**, *they would have part on 't* — *If I had a*, KING LEAR, i. 4. 152. "A satire on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee" (WARBURTON). "But the real meaning appears to be, that 'lords and great men,' 'and ladies too,' were all so determinately bent on playing the fool, that, although the jester might have a monopoly for folly out, — that is, in force and extant, — yet they would insist upon participating in the exercise of his privilege" (STAUNTON).

**monster**, to make monstrous, "to put out of the common order of things" (JOHNSON'S *Dict.*): *monster'd*, CORIOLANUS, ii. 2. 75; *monsters*, KING LEAR, i. 1. 220.

**montant**, the abbreviation of *montanto*, a fencing-term ("Montant . . . *an upright blow or thrust*." Cotgrave's *Fr. and Engl. Dict.*), THE MERRY WIVES OF WINDSOR, ii. 3. 25.

**month's mind to them** — *I see you have a*, THE TWO GENTLEMEN OF VERONA, i. 2. 137. Ray gives, "To have a

month's mind to a thing," and adds, "In ancient wills we find often mention of a month's mind, and also of a year's mind, and a week's mind : they were lesser funeral solemnities appointed by the deceased at those times, for the remembrance of him." *Proverbs*, p. 202, ed. 1768. "It alludes to the mind or *remembrance* days of our Popish ancestors. Persons in their wills often directed that in a *month*, or any other specific time from the day of their decease, some solemn office for the repose of their souls, as a mass or dirge, should be performed in the parish church, with a suitable charity or benevolence on the occasion" (DOUCE). "But *month's-mind* is much more commonly used [as in the present passage of Shakespeare], and is not yet quite disused, in the sense of 'an eager desire, or longing.' . . . Some other explanation of the phrase, in the latter sense, must therefore be required ; and it seems to have been well supplied by the ingenious conjecture of a gentleman, who published a few detached remarks on Shakespeare, John Croft, Esq., of York. He explains it to allude to 'a woman's *longing* ; which,' he says, 'usually takes place (or commences, at least) in the first month of pregnancy.' *Rem.* p. 2. Unfortunately he gives no authority for it, and I have endeavoured in vain to find it, in that mode of application. Yet it accords so perfectly with this second sense, that I have no doubt of its being the true explanation"[?]. Nares's *Gloss*.

**month to bleed** — *No*, RICHARD II., i. 1. 157. "Richard alludes to the almanacs of the time, where particular seasons were pointed out as the most proper time for being bled" (MALONE).

**mood, anger** : *Who, in my mood, I stabb'd*, THE TWO GENTLEMEN OF VERONA, iv. 1. 51.

**moody, melancholy** : *music, moody food*, ANTONY AND CLEOPATRA, ii. 5. 1.

**moon-calf**, a false conception, or a fœtus imperfectly formed, in consequence, as was supposed, of the influence of the moon, — a monster, *THE TEMPEST*, ii. 2. 99, 103, 125; iii. 2. 20, 21. "The best account of this fabulous substance may be found in Drayton's poem with that title" (DOUCE).

**moonish**, variable, inconstant, *AS YOU LIKE IT*, iii. 2. 376.

**moon's men** — *The*, 1 *HENRY IV.*, i. 2. 30. "Moones men. Brigands." Cotgrave's *Fr. and Engl. Dict.*

**moonshine** — *A sop o' the*. See *sop o' the*, etc.

**Moor-ditch** — *The melancholy of*, 1 *HENRY IV.*, i. 2. 76.

On the word "*Moorditch*," in his reprint of Dekker's *Gull's Hornbook*, Nott writes as follows: "The ground that has of late years been called *Moorfields*, together with the adjoining manor of Finsbury or Fensbury, extending as far as Hoxton, was in the fourteenth century one continued marsh, passable only by rude causeways here and there raised upon it. *Moorfields*, in the time of Edward II., let but for four marks per annum, a sum then equal in value to six pounds sterling. In 1414, a postern gate, called *Moorgate*, was opened in London Wall, by Sir Thomas Fauconer, mayor, affording freer access to the city for such as crossed the *Moor*; and water-courses from it were begun. In 1511, regular dikes, and bridges of communication over them, were made for more effectually draining this fenny tract, during the mayoralty of Robert Atchely; which draining was gradually proceeded upon for about a century, till, in Dekker's day, it would appear that the waters were collected in one great *ditch*. In 1614, it was to a certain degree levelled, and laid out into walks. In 1732, or between that and 1740, its level was perfected, and the walks planted with elms. After this, the spot was for years neglected, and *Moorfields* became an assemblage of petty shops, particularly book-sellers', and of ironmongers' stalls; till, in the year 1790,

the handsome square of Finsbury compleated arose upon its site." p. 48.

**Moorfields to muster in?** — *Is this*, HENRY VIII., v. 4. 31.

"The train-bands of the city were exercised in Moorfields" (JOHNSON).

**mop**, a grimace : *with mop and mow*, THE TEMPEST, iv. 1.

47. (The word *mop* is often found in conjunction with *mow*, q. v. ; so in Copley's *Fig for Fortune*, 1596 :

"And when he can no more, with *mops and mowes*  
He floutes both them, and Death, and Destinie." p. 13.)

**mopping**, grimacing, KING LEAR, iv. 1. 62.

**moral**, a latent meaning : *you have some moral in this Benedictus*, MUCH ADO ABOUT NOTHING, iii. 4. 70 ; *the meaning or moral of his signs and tokens*, THE TAMING OF THE SHREW, iv. 4. 78 ; *This moral ties me over to time* ("the application of this fable ties me," etc., JOHNSON), HENRY V., v. 2. 307 ; *the moral of my wit*, TROILUS AND CRESSIDA, iv. 4. 106.

**moralize** : *I pray thee, moralize* (expound, interpret the latent meaning of) *them*, THE TAMING OF THE SHREW, iv. 4. 79 ; *I moralize two meanings in one word* ("signifies either 'extract the double and latent meaning of one word or sentence,' or 'couch two meanings under one word or sentence.' . . . The word which Richard uses in a double sense is *live*, which in his former speech he had used literally, and in the present is used metaphorically," MALONE), RICHARD III., iii. 1. 83 ; *thou hear'st me moralize* ("comment," MALONE), VENUS AND ADONIS, 712 ; *Nor could she moralize his wanton sight* ("interpret, investigate the latent meaning of his wanton looks," MALONE), THE RAPE OF LUCRECE, 104.

**Mordake the Earl of Fife, and eldest son To beaten Douglas**, 1 HENRY IV., i. 1. 71. "Mordake, Earl of Fife, who was son to the Duke of Albany, regent of Scotland, is here

called the *son of Earl Douglas*, through a mistake into which the poet was led by the omission of a comma in the passage of Holinshed from whence he took this account of the Scottish prisoners" (STEEVENS).

**more**, greater : *a more requital*, KING JOHN, ii. 1. 34 ; *To be more prince*, KING JOHN, iv. 1. 11 ; *a more rejoicing*, THE RAPE OF LUCRECE, 332.

**more and less**, great and small : *The more and less came in*, 1 HENRY IV., iv. 3. 68 ; *more and less do flock*, 2 HENRY IV., i. 1. 209 ; *more and less have given him the revolt*, MACBETH, v. 4. 12 ; *are loved of more and less*, SONNETS, xcvi. 3.

**more sacks to the mill**, a proverbial expression, LOVE'S LABOUR'S LOST, iv. 3. 77.

**Morisco**, a morris-dancer, 2 HENRY VI., iii. 1. 365.

**morning's love** — *The*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 389. Most probably Cephalus is meant.

**morris-pike**, a Moorish pike ("which was very common in the 16th century. See Grose's History of the English Army, vol. i. p. 135," DOUCE), THE COMEDY OF ERRORS, iv. 3. 25.

**mort o' the deer** — *The*, The death of the deer, — the notes on the horn which were usually blown at the death of the deer, THE WINTER'S TALE, i. 2. 118.

**mortal**, deadly, murderous : *This news is mortal to the queen*, THE WINTER'S TALE, iii. 2. 145 ; *The mortal worm*, 2 HENRY VI., iii. 2. 263 ; *the mortal fortune of the field*, 3 HENRY VI., ii. 2. 83 ; *The mortal gate* ("The gate that was made the scene of death," JOHNSON) *of the city*, CORIOLANUS, ii. 2. 109 ; *you spirits That tend on mortal thoughts*, MACBETH, i. 5. 38 ; *mortal murders*, MACBETH, iii. 4. 81 ; *the mortal sword*, MACBETH, iv. 3. 3 ; *Their mortal natures*, OTHELLO, ii. 1. 72 ; *you mortal engines*, OTHELLO, iii. 3. 359 ; *Would be even mortal to me*, CYMBELINE, iii. 4. 18 ;

*The mortal bugs*, CYMBELINE, v. 3. 51; *a mortal butcher*, VENUS AND ADONIS, 618; *thy mortal vigour*, VENUS AND ADONIS, 953.

**mortal**, "exceeding, very" (*Craven Dialect*): *as all is mortal in nature, so is all nature in love mortal in folly* ("abounding in folly," JOHNSON, "extremely foolish," CALDECOTT), AS YOU LIKE IT, ii. 4. 51.

**mortal instruments** — *The*. See *Genius*, etc.

**mortal-staring war**, RICHARD III., v. 3. 90. May not this mean "mortally- [= deadly-] staring war," or, as Steevens explains it, "war that looks big, or stares fatally on its victims" ?

**mortified**, dead to the world, ascetic: *Dumain is mortified*, LOVE'S LABOUR'S LOST, i. 1. 28; *the mortified man*, MACBETH, v. 2. 5.

**Mortimer**, *brought in a chair, and Gaolers*, — *Enter*, 1 HENRY VI., ii. 5. 1. "It is objected that Shakespeare [the unknown author of the present play] has varied from the truth of history, to introduce this scene between Mortimer and Richard Plantagenet; as the former served under Henry V. in 1422, and died *unconfined* in *Ireland*, in 1424. In the third year of Henry the Sixth, 1425, and during the time that Peter Duke of Coimbra was entertained in London, 'Edmonde Mortimer (says Hall) the last erle of Marche of that name (*which long tyme had bene restrayned from hys liberty*, and fynally waxed lame) disceased without yssue, whose inheritance descended to lord Richard Plantagenet,' etc. Holinshed has the same words; and these authorities, though the fact be otherwise, are sufficient to prove that Shakespeare, or whoever was the author of the play, did not intentionally vary from the truth of history to introduce the present scene. The historian does not, indeed, expressly say that the Earl of March died in the *Tower*; but one cannot reasonably suppose

that he meant to relate an event which he knew had happened to a *free man* in *Ireland*, as happening to a *prisoner* during the time that a particular person was in *London*. But, wherever he meant to lay the scene of Mortimer's death, it is clear that the author of this play understood him as representing it to have happened in a *London prison*; an idea, if indeed his words will bear any other construction, a preceding passage may serve to corroborate: 'The erle of March (he has observed) was *ever kepte in the courte* under such a keper that he could neither doo or attempte any thyng agaynste the kyng wythout his knowledge, and dyed without issue'" (Ritson). "The error concerning Edmund Mortimer, brother-in-law to Richard Earl of Cambridge, having been 'kept in captivity untill he died,' seems to have arisen from the Legend of Richard Plantagenet, Duke of Yorke, in *The Mirrour for Magistrates*, 1575, where the following lines are found:

'His cursed son ensued his cruel path,  
And kept my guiltless *cousin* strait in *durance*,'" etc.

(MALONE). "It is presumed that the person intended is Edmund, last Earl of March, and Shakspeare [the unknown author of the present play] was led by Holinshed into the mistake of making him a prisoner. He had, on the contrary, been favoured by Henry the Fifth, and, though he was so far implicated in the treason of Cambridge, Scrope, and Grey, . . . as to have received a pardon from the king, he was summoned as one of the judges to whom the cases of Cambridge and Scrope (being peers) were referred; and there is no notice of his being again under suspicion, or out of favour, in the last reign or in the present. He died in the year 1424 or 1425, not in the Tower, but in Ireland [He "died of the plague in his castle at Trim in January 1424-5," MALONE]. There is another mistake in making him an old man; he died at the age of twenty-four, or thereabouts." Courtenay's



*Comment. on the Hist. Plays of Shakspeare*, vol. i. p. 246 ; from which work other instances of the violation of history in this play might be cited.

**Mortimer of Scotland**—*Lord*, 1 HENRY IV., iii. 2. 164. A mistake ; Shakspeare meant *Lord March of Scotland* (George Dunbar, tenth Earl of Dunbar and March). “Our author had a recollection that there was in these wars a Scottish lord on the king’s side, who bore the same title with the English family on the rebel side (one being the Earl of March in England, the other, Earl of March in Scotland), but his memory deceived him as to the particular name which was common to both. He took it to be *Mortimer* instead of *March*” (STEEVENS).

**Mortimer.** *Wor. I cannot blame him : was not he proclaim’d By Richard that dead is the next of blood ?—Trembling even at the name of,* 1 HENRY IV., i. 3. 144. “Shakspeare owes to Holinshed his mistake [Note. Malone and others have fallen into the same error] in supposing that the Edmund Mortimer, who was prisoner and afterwards son-in-law to Glendower, was Edmund Mortimer, Earl of March, whom King Richard had proclaimed heir to the crown, and who was, according to hereditary right, now entitled to it. The Earl of March was at this time a child. It was his uncle, Sir Edward Mortimer (second son of the first Earl of March) whose adventures Shakspeare relates and misapplies.

‘*Hotspur*. . . did King Richard then  
Proclaim my brother Edmund Mortimer  
Heir to the crown ?

*North.* He did.’

[1 *Henry IV.*, i. 3. 155-157.]

Hotspur calls Mortimer his brother, because he married his sister Elizabeth [A little before he calls him ‘my wife’s brother’].” Courtenay’s *Comment. on the Hist. Plays of Shakspeare*, vol. i. p. 92. And see *Kate*, etc.

**mortise**, a hole cut in one piece of wood fitted to receive the tenon or correspondent portion of another piece, *OTHELLO*, ii. 1. 9.

**mortised**, joined with a mortise, *HAMLET*, iii. 3. 20.

**mose in the chine** — *Like to*, *THE TAMING OF THE SHREW*, iii. 2. 48. "*Mose*. To mose in the chine, a disorder in horses, by some called mourning in the chine." Nares's *Gloss*. "*Les oreillons. The Mumpes, or mourning of the Chine.*" Cotgrave's *Fr. and Engl. Dict.*

**most**, greatest: *resolute in most extremes*, 1 *HENRY VI.*, iv. 1. 38; *With most gladness*, *ANTONY AND CLEOPATRA*, ii. 2. 170.

**mot**, a motto, a word, a sentence, *THE RAPE OF LUCRECE*, 830.

**mother was her painting** — *Whose*, "The creature, not of nature, but of painting" (*JOHNSON*; whose explanation is jeered at by Mr. Grant White), *CYMBELINE*, iii. 4. 48.

**mother swells up toward my heart!** *Hysterica passio* — *O, how this*, *KING LEAR*, ii. 4. 55. Percy remarks that the disease called the *mother*, or *hysterica passio*, in Shakespeare's time, was not thought peculiar to women only; and that probably our poet derived those terms from Harsnet's *Declaration of egregious Popish Impostures*, 1603; which, it would appear, furnished him with the names of certain supposed fiends mentioned in the present tragedy.

**motion**, a puppet-show: *O excellent motion! O exceeding puppet! Now will he interpret to her* ("Speed means to say, What a fine puppet-show shall we have now! Here is the principal puppet, to whom my master will be the interpreter. The master of the puppet-show, or the person appointed by him to speak for his mock actors, was, in Shakespeare's time, frequently denominated the interpreter to the puppets" (*MALONE*), *THE TWO GENTLEMEN OF VERONA*, ii. 1. 85; *a motion of the Prodigal Son*, *THE WINTER'S TALE*, iv. 3. 91. (*Fielding*, in his *Jonathan*

*Wild*, says that the master of a puppet-show "wisely keeps out of sight ; for should he once appear, the whole *motion* would be at an end." Book iii. ch. xi.)

**motion**, a puppet : *a motion generative*, MEASURE FOR MEASURE, iii. 2. 103. (So in Swift's *Ode to Sir William Temple*,

"As in a theatre the ignorant fry,  
Because the cords escape their eye,  
Wonder to see the *motions* fly.")

**motion** — *I see it in my*, ANTONY AND CLEOPATRA, ii. 3. 14.

"That is," says Warburton, "the divinitory agitation."

**motion** — *Unshaked of*, "Unshaked by suit or solicitation, of which the object is to move the person addressed" (MALONE ; rightly, it would seem), JULIUS CÆSAR, iii. 1. 70.

**motion!** *Well ; speak on*, PERICLES, v. 1. 153. "*Motion!*" is the exclamation of Pericles, after he has felt Marina's pulse, and has ascertained by its beating that she really is a creature of flesh and blood.

**motions** — *Sincere*, "honest indignation" (JOHNSON), "genuine impulse of the mind" (DOUCE), HENRY VIII., i. 1. 153.

**motive**, a mover, an agent : *my motive And helper to a husband*, ALL 'S WELL THAT ENDS WELL, iv. 4. 20 ; *The slavish motive of recanting fear*, RICHARD II., i. 1. 193 ; *every joint and motive* ("part that contributes to motion," JOHNSON) *of her body*, TROILUS AND CRESSIDA, iv. 5. 57 ; *motives of more fancy*, ALL 'S WELL THAT ENDS WELL, v. 3. 213 ; *the motives that you first went out* (that you were banished), TIMON OF ATHENS, v. 4. 27.

**motley**, the particoloured dress worn by domestic fools or jesters : *Motley's the only wear*, AS YOU LIKE IT, ii. 7. 34 ; *a motley coat*, AS YOU LIKE IT, ii. 7. 43 ; HENRY VIII., Prologue, 16 ; *Invest me in my motley*, AS YOU LIKE IT, ii. 7. 58 ; *I wear not motley in my brain*, TWELFTH NIGHT, i. 5. 52 ; *The one in motley*, KING LEAR, i. 4. 145.

**motley**, a domestic fool or jester (see the preceding article) :

*Will you be married, motley ?* AS YOU LIKE IT, iii. 3. 68 ;  
*made myself a motley to the view*, SONNETS, cx. 2.

**motley fool**, a fool wearing motley, AS YOU LIKE IT, ii. 7. 17, 29.

**motley-minded**, foolish, AS YOU LIKE IT, v. 4. 39.

**mought**, might, 3 HENRY VI., v. 2. 45.

**mould** — *Men of*, “Men of earth, poor mortal men” (JOHNSON), HENRY V., iii. 2. 21. The expression is common in our early poetry ; and Mr. Grant White is altogether mistaken when he says that “*a man of mould* is a man of large frame, and so of strength, of prowess.” (Compare *True Thomas, and the Queen of Elfland*,

“*Man of molde, thu wilt me marre.*”

Jamieson's *Popular Ballads*, etc., vol. ii. p. 16 ;

and a comparatively modern poem,

“*Opra questa non è da un uom di terra.*”

Fortiguerra's *Ricciardetto*, C. ii. st. 18.)

**Mount** — *The*, Mount Misenum, ANTONY AND CLEOPATRA, ii. 4. 6.

**mountant**, mounting, rising on high (Fr. *montant*, an heraldic term) : *Hold up, you sluts, Your aprons mountant*, TIMON OF ATHENS, iv. 3. 135.

**Mountanto** (Montanto, *Dyce*) — *Signior*, from *montanto*, a fencing-term. A name given in jest by Beatrice to Benedick, and implying that he was a great fencer, MUCH ADO ABOUT NOTHING, i. 1. 25. See *montant*.

**mouse**, formerly a common term of endearment : *What's your dark meaning, mouse, of this light word ?* LOVE'S LABOUR'S LOST, v. 2. 19 ; *my mouse of virtue*, TWELFTH NIGHT, i. 5. 58 ; *call you his mouse*, HAMLET, iii. 4. 183.

**mouse**, to tear in pieces, to devour (as a cat does a mouse) :

*Well moused, Lion*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 261 ; *mousing the flesh of men*, KING JOHN, ii. 1. 354.

**mouse**, to hunt for mice : *a mousing owl*, *MACBETH*, ii. 4. 13.

**mouse-hunt** *in your time* — *You have been a*, *ROMEO AND JULIET*, iv. 4. 11. "*Mouse-hunt*. A hunter of mice ; but evidently said by Lady Capulet with allusion to a different object of pursuit ; such as is called *mouse* [see first *mouse*] only in playful endearment. . . . The commentators say that in some counties a weasel is called a *mouse-hunt*. It may be so ; but it is little to the purpose of that passage." Nares's *Gloss*. "*Mouse-hunt*, the stoat ; the smallest animal of the weasel tribe, and pursuing the smallest prey. This explains a passage in *SH. Romeo and Juliet*, in which Lady Capulet calls her husband a '*mouse-hunt*,' and he exclaims, a 'jealous hood !' It is the same sense in which Cassio, in *Othello*, calls Bianca a 'fitchew,' that is, a polecat. All animals of that genus are said to have the same propensity, on which it is not necessary to be more particular." Forby's *Vocab. of East Anglia*. "*Mouse-Hunt*. A sort of weasel or pole-cat. It is found in corn-stacks and stack-yards, and is less angrily looked on than others of that tribe, as the farmers think its chief food and game are mice (or *meece* as we call them), and not poultry. It is a small species, brown on the back, the belly white," etc. Moor's *Suffolk Words*, etc. (Milton, too, uses the word metaphorically : "Although I know many of those that pretend to be great Rabbies in these studies, have scarce saluted them from the strings and the title-page ; or, to give 'em more, have bin but the Ferrets and *Mous-hunts* of an Index," etc. *Of Reformation in England*, etc., B. i. *Prose Works*, vol. i. p. 261, ed. Amst. 1698, folio.)

**moved**, *be moved* — *Be*, "Have compassion on me, though your mistress has none on you" (MALONE), *THE TWO GENTLEMEN OF VERONA*, ii. 2. 163.

**mow**, a wry mouth, a distorted face, *THE TEMPEST*, iv. 1.

47; *mows*, THE TEMPEST, iii. 3. 82; HAMLET, ii. 2. 360; CYMBELINE, i. 6. 40.

*mow*, to make mouths, THE TEMPEST, ii. 2. 9; *mowing*, KING LEAR, iv. 1. 62.

*moy* shall not serve; *I will have forty moys*, HENRY V., iv. 4. 13; *is that a ton of moys?* HENRY V., iv. 4. 22. "Dr. Johnson says that '[here] *moy* is a piece of money, whence *moi-d'or* or *moi of gold*.' But where had the doctor made this discovery? His etymology of *moidor* is certainly incorrect. *Moidore* is an English corruption of the Portuguese *moeda d'ouro*, that is, *money of gold*; but there were no *moidores* in the time of Shakespeare. We are therefore still to seek for Pistol's *moy*. Now a *moyos* or *moy* was a measure of corn; in French *muy* or *muid*, Lat. *modius*, a bushel. It appears that 27 *moys* were equal to a last or two *tons*. To understand this more fully, the curious reader may consult Malynes's *Lex Mercatoria*, 1622, p. 45, and Roberts's *Marchant's Map of Commerce*, 1638, chap. 272" (DOUCE).

*much*, an ironical expression of contempt and denial: *with two points on your shoulder? much!* 2 HENRY IV., ii. 4. 125; *you moved me much*. Apem. *Much!* TIMON OF ATHENS, i. 2. 109.

*much*, the same expression used adjectively: *much Orlando!* (no Orlando at all!), AS YOU LIKE IT, iv. 3. 2. (Compare "Yes, *much* reskewe, *much* helpe, *much* Dametas." Day's *Ile of Gvls*, sig. c 3, ed. 1606.)

*muffler*, a sort of wrapper, worn by women, which generally covered the mouth and chin, but sometimes almost the whole face, THE MERRY WIVES OF WINDSOR, iv. 2. 60, 172; HENRY V., iii. 6. 30.

*muleters*, *muleteers*, 1 HENRY VI., iii. 2. 68; ANTONY AND CLEOPATRA, iii. 7. 35.

*mull'd*, CORIOLANUS, iv. 5. 224. "Softened and dispirited, as

wine is when burnt and sweetened. Latin, *mollitus*" (HANMER).

**mum** . . . *budget*, THE MERRY WIVES OF WINDSOR, v. 2. 6, 9; THE MERRY WIVES OF WINDSOR, v. 5. 186. *Mumbudget* was a cant term implying silence and secrecy. "To play at mumbudget. *Demeurer court, ne sonner mot.*" Cotgrave's *Fr. and Engl. Dict.*

**mummy**, a preparation, for magical purposes, made from dead bodies: *Witches' mummy*, MACBETH, iv. 1. 23; *mummy which the skilful Conserved of maidens' hearts*, OTHELLO, iii. 4. 74. (On the second of these passages Steevens has a note about "the balsamic liquor running from mummies," etc., which seems irrelevant to the text.)

**mural**, a wall ("properly an adjective," HALLIWELL), A MIDSUMMER-NIGHT'S DREAM, v. 1. 205.

**murdering-piece**, HAMLET, iv. 5. 92. "A *murdering-piece* or *murderer* was a small piece of artillery; in Fr. *meurtrière*. It took its name from the loopholes and embrasures in towers and fortifications, which were so called. The portholes in the forecastle of a ship were also thus denominated. '*Meurtriére*, c'est un petit canonniere, comme celles des tours et murailles, ainsi appelé, parceque tirant par icelle a desceu, ceux ausquels on tire sont facilement meurtri.' Nicot. '*Visiere meurtriere*, a port-hole for a *murthering-piece* in the forecastle of a ship.' Cotgrave. Case-shot, filled with small bullets, nails, old iron, etc., was often used in these *murderers*. This accounts for the raking fire attributed to them in the text" (SINGER). Cotgrave has also "*Meurtrieres. Holes (in that part of a rampire that hangs over the gate) whereat the assailed let fall stones on the heads of theer too neere approaching aduersarie.*" *Murdering-pieces*, if we may trust Coles, were not always "small;" for he gives "A *Murdering-piece, Tormentum murale*," and afterwards "*Tormentum murale, a great gun.*" *Lat. and Engl. Dict.*



**mure**, a wall, 2 HENRY IV., iv. 4. 119.

**murk**, darkness, gloom, ALL 'S WELL THAT ENDS WELL, ii. 1. 162.

**muscadel**, or *muscadine*, THE TAMING OF THE SHREW, iii. 2. 168. "*Vinum muscatum quod moschi odorem referat, propter dulcedinem*, for the sweetnesse and smell, it resembles muske," etc., Minshew's *Guide into Tongues*, ed. 1617.

**muscle-shell**, THE MERRY WIVES OF WINDSOR, iv. 5. 25. "He calls poor Simple *muscle-shell*, because he stands with his mouth open" (JOHNSON).

**muse**, to wonder, to wonder at: *I cannot too much muse Such shapes*, THE TEMPEST, iii. 3. 36; *And rather muse than ask*, ALL 'S WELL THAT ENDS WELL, ii. 5. 64; *I muse your majesty doth seem so cold*, KING JOHN, iii. 1. 317; *I muse you make so slight a question*, 2 HENRY IV., iv. 1. 167; *I muse we met not with the Dauphin's grace*, 1 HENRY VI., ii. 2. 19; *I muse my Lord of Gloucester is not come*, 2 HENRY VI., iii. 1. 1; *you muse what chat we two have had*, 3 HENRY VI., iii. 2. 109; *I muse my mother Does not approve me further*, CORIOLANUS, iii. 2. 7; *Do not muse at me*, MACBETH, iii. 4. 85; *Musing the morning is so much o'erworn*, VENUS AND ADONIS, 866.

**muset** (written also *muse* and *musit*), THE TWO NOBLE KINSMEN, iii. 1. 97; *musits*, VENUS AND ADONIS, 683. "A muse (of a hare), *Arctus leporis per sepes transitus, leporis lacuna*." Coles's *Lat. and Engl. Dict.* "The opening in a fence or thicket, through which a hare, or other beast of sport, is accustomed to pass." Nares's *Gloss*.

**music**, "musical, mellifluous" (CALDECOTT): *the honey of his music vows*, HAMLET, iii. 1. 156.

**muss**, a scramble (Fr. *mousche*), ANTONY AND CLEOPATRA, iii. 13. 91.

**mutine**, to mutiny, HAMLET, iii. 4. 83.

**mutiners**, mutineers, CORIOLANUS, i. 1. 248.

**mutines**, mutineers: *like the mutines of Jerusalem*, KING JOHN, ii. 1. 378 (where the allusion is to the factions in Jerusalem combining their strength against the Roman besiegers), HAMLET, v. 2. 6.

**mutton**, a cant term for a courtesan: *The Duke, I say to thee again, would eat mutton on Fridays* (where, of course, the allusion is partly to breaking the fast), MEASURE FOR MEASURE, iii. 2. 169; and see *laced mutton*.

**my wrongs** — *Thou pardon me*, Thou pardon me the wrongs done by me to thee, THE TEMPEST, v. 1. 119.

**mystery**, an art, a calling: *discredit our mystery*, MEASURE FOR MEASURE, iv. 2. 25; *thrive in our mystery*, TIMON OF ATHENS, iv. 3. 452; *such strange mysteries* ("artificial fashions," DOUCE), HENRY VIII., i. 3. 2; *manners, mysteries and trades*, TIMON OF ATHENS, iv. 1. 18.

## N

**naked gull** — *A*. See *gull*, etc.

**napkin**, a handkerchief: *As You Like It*, iv. 3. 92, 137, 153; THE TAMING OF THE SHREW, Induction, i. 125; 3 HENRY VI., i. 4. 79, 159; ii. 1. 62; TITUS ANDRONICUS, iii. 1. 140, 146; HAMLET, v. 2. 280; OTHELLO, iii. 3. 291, 294, 325; A LOVER'S COMPLAINT, 15; *napkins*, JULIUS CÆSAR, iii. 2. 133; MACBETH, ii. 3. 6.

**Naples**, *that they speak i' the nose thus?* — *Have your instruments been in*, OTHELLO, iii. 1. 4. "The venereal disease first appeared at the siege of Naples" (JOHNSON).

**native she doth owe** — *Which*, Which she naturally possesses, LOVE'S LABOUR'S LOST, i. 2. 102. See *owe*.

**natural**, an idiot: *that a monster should be such a natural*, THE TEMPEST, iii. 2. 31; *hath sent this natural*, As You

**LIKE IT**, i. 2. 49 (where, as Douce observes, "Touchstone is called a *natural* merely for the sake of alliteration and a punning jingle of words; for he is undoubtedly an artificial fool"); *like a great natural*, **ROMEO AND JULIET**, ii. 4. 88.

**natural** — *almost* (all most natural, *Dyce*), **TWELFTH NIGHT**, i. 3. 26. *Dyce's* reading means, "most like a natural fool."

**naught awhile** — *Be*, A plague, or a mischief on you (a petty malediction), **AS YOU LIKE IT**, i. 1. 31.

**naughty**, wicked, bad, worthless, **MEASURE FOR MEASURE**, ii. 1. 74; **MUCH ADO ABOUT NOTHING**, iv. 2. 67; v. 1. 283; **THE MERCHANT OF VENICE**, iii. 2. 18; iii. 3. 9; v. 1. 91; **1 HENRY IV.**, ii. 4. 417; **2 HENRY VI.**, ii. 1. 162; **HENRY VIII.**, v. 1. 138; **JULIUS CÆSAR**, i. 1. 15; **KING LEAR**, iii. 4. 109.

**nave** — *The*, The navel: *from the nave to the chops*, **MACBETH**, i. 2. 22.

**nave of a wheel** — *This*, **2 HENRY IV.**, ii. 4. 245. "*Nave* and *knave* are easily reconciled; but why 'nave of a wheel'? I suppose from his roundness. He was called *round man*, in contempt, before" (**JOHNSON**).

**nayward**, tendency to denial, **THE WINTER'S TALE**, ii. 1. 64.

**nay-word**, a watch-word: *have a nay-word, that you may know one another's mind*, **THE MERRY WIVES OF WINDSOR**, ii. 2. 114; *we have a nay-word how to know one another*, **THE MERRY WIVES OF WINDSOR**, v. 2. 5.

**nayword**, a by-word, a laughing-stock (see *Forby's Vocab. of East Anglia*): *gull him into a nayword*, **TWELFTH NIGHT**, ii. 3. 127.

**neaf** (neif, *Dyce*), a fist, **A MIDSUMMER-NIGHT'S DREAM**, iv. 1. 18; **2 HENRY IV.**, ii. 4. 176.

**near**, admitted to one's confidence: *you are very near my brother in his love*, **MUCH ADO ABOUT NOTHING**, ii. 1. 142;

*the imputation of being near their master, 2 Henry IV.,*  
v. 1. 70.

neat slave—You, “You finical rascal, you [who] are an assemblage of foppery and poverty” (STEEVENS), KING LEAR, ii. 2. 37.

neb, a beak, a bill, a nose (see Jamieson's *Etym. Dict. of the Scottish Language*): THE WINTER'S TALE, i. 2. 183 (afterwards in this scene Leontes speaks of their "meeting noses").

needless *stream* — *The*, The stream that needed it not, As  
YOU LIKE IT, ii. 1. 46.

needly, needfully, necessarily, ROMEO AND JULIET, iii. 2. 117.

**neeld** (needle, *Cambridge*), a needle, RICHARD II., v. 5. 17; PERICLES, iv. *Gower*, 23; v. *Gower*, 5; THE RAPE OF LUCRECE, 319; *neelds* (needles, *Cambridge*), A MIDSUMMER-NIGHT'S DREAM, iii. 2. 204; KING JOHN, v. 2. 157. (This contracted form is common enough in our early poets; e.g.

"for thee fit weapons weare [that is, were]

Thy *need* and spindle, not a sword and speare."

Fairfax's *Tasso's Gerusalemme*, B. xx. 95.)

We also find "nylde ;"

“Without sweard and buckler, without speare or shyldes,

With an houndred poundes, as safe as with a *nylde*."

*O maruelous tydynges, etc. — Seventy-nine Black-letter*

*Ballads, etc.*, 1867, p. 211.

ne'er *the* near, never the nigher, RICHARD II., v. 1. 88.

(Compare Porter's *Two Angrie Women of Abington*, 1599,

"Shall I stand gaping here all night till day?"

And then be *neere the neere*," etc.

Sig. H 4.)

near-legged, knock-kneed, THE TAMING OF THE SHREW, iii.  
2. 52.

neeze, to sneeze, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 56.

neglection, neglect, 1 HENRY VI., iv. 3. 49; TROILUS AND CRESSIDA, i. 3. 127; PERICLES, iii. 3. 20.

**Neoptolemus**, TROILUS AND CRESSIDA, iv. 5. 142. Most probably, as Johnson observes, "the author, remembering that the son was Pyrrhus Neoptolemus, considered Neoptolemus as the *no mengentilitium*, and thought the father was likewise Achilles Neoptolemus."

**nephew**, a word which, like cousin, was formerly used with great laxity: *Henry the Fourth* . . . *Deposed his nephew Richard*, 1 HENRY VI., ii. 5. 64 (where *nephew* ought to mean "cousin"); *you 'll have your nephews* (grandsons) *neigh to you*, OTHELLO, i. 1. 113.

**nether-stocks**, lower stocks, stockings, 1 HENRY IV., ii. 4. 111; KING LEAR, ii. 4. 10. (The breeches were the *upper-stocks*.)

**Nevil** — *You, cousin*, 2 HENRY IV., iii. 1. 66. "Shakespeare has mistaken the name of the present nobleman. The earldom of Warwick was, at that time, in the family of Beauchamp, and did not come into that of the Nevils till many years after," etc. (STEEVENS).

**Newgate fashion** — *Two and two*, "As prisoners are conveyed to Newgate, fastened two and two together" (JOHNSON), 1 HENRY IV., iii. 3. 89.

**next way**, nearest way, ALL 'S WELL THAT ENDS WELL, i. 3. 56; THE WINTER'S TALE, iii. 3. 120; 1 HENRY IV., iii. 1. 260; THE TWO NOBLE KINSMEN, iii. 2. 33.

**nice**, scrupulous, precise, squeamish: *but she is nice and coy*, THE TWO GENTLEMEN OF VERONA, iii. 1. 82; *betray nice wenches*, LOVE'S LABOUR'S LOST, iii. 1. 20; *By nice direction of a maiden's eyes*, THE MERCHANT OF VENICE, ii. 1. 14; *nor the lady's, which is nice* ("silly, trifling," STEEVENS, "affected, over-curious in trifles," CALDECOTT), AS YOU LIKE IT, iv. 1. 14; *they're nice and foolish*, THE TWO NOBLE KINSMEN, v. 2. 79; and see *make nice*.

**nice**, trifling, unimportant, petty: *nice* ("effeminate," STAUNTON) *crutch*, 2 HENRY IV., i. 1. 145; *nice and wanton*

*reason*, 2 HENRY IV., iv. 1. 191; *the respects thereof are nice and trivial*, RICHARD III., iii. 7. 175; *How nice the quarrel was*, ROMEO AND JULIET, iii. 1. 151; *The letter was not nice*, ROMEO AND JULIET, v. 2. 18; *every nice offence*, JULIUS CÆSAR, iv. 3. 8; *mine hours Were nice* ("delicate, courtly, flowing in peace," WARBURTON, "trifling, toying, wanton," Todd's *Johnson's Dict.*), ANTONY AND CLEOPATRA, iii. 13. 180.

*nice*, particular (?): *O, relation Too nice, and yet too true!* MACBETH, iv. 3. 174.

*nicely I might well delay* — *What safe and*, KING LEAR, v. 3. 144. "*Nicely* is *punctiliously*; *if I stood on minute forms*" (MALONE).

*niceness*, scrupulousness, preciseness, CYMBELINE, iii. 4. 154; THE TWO NOBLE KINSMEN, v. 2. 20.

*nicety*, the same as *niceness*, MEASURE FOR MEASURE, ii. 4. 162.

*Nicholas be thy speed!* — *Saint*, THE TWO GENTLEMEN OF VERONA, iii. 1. 292. "The true reason why this Saint was chosen to be the patron of Scholars may be gathered from the following story in his Life composed in French verse by *Maitre Wace*, chaplain to Henry the Second, remaining in manuscript but never printed. . . .

'Treis clers aloent a escole  
Nen frai mie longe parole,' etc., etc.

That is, 'Three scholars were on their way to school (I shall not make a long story of it), their host murdered them in the night, and hid their bodies; their [a word defaced in the manuscript] he reserved. Saint Nicholas was informed of it by God Almighty, and according to his pleasure went to the place. He demanded the scholars of the host, who was not able to conceal them, and therefore showed them to him. Saint Nicholas by his prayers restored the souls to their bodies. Because he conferred such

honour on scholars, they at this day celebrate a festival.' It is remarkable that although the above story explains the common representation of the saint with three children in a tub, it is not to be found in that grand repertory of Monkish lies, *The golden legend*. It occurs, however, in an Italian Life of Saint Nicholas printed in 1645, whence it is extracted into the Gentleman's Magazine for 1777, p. 158" (DOUCE).

**Nicholas' clerks** — *Saint*, 1 HENRY IV., ii. 1. 59. A cant term for highwaymen and robbers; but, though the expression is very common, its origin is still very uncertain.

**nick** — *Out of all*, Beyond all reckoning (in reference to the ancient tallies), THE TWO GENTLEMEN OF VERONA, iv. 2. 73. (Perhaps it may be necessary to add here Johnson's definition of a *tally*, viz. "A stick notched or cut in conformity to another stick, and used to keep accounts by.")

**nick**, to cut in nicks or notches: *nicks him like a fool*, cuts his hair in nicks or notches, as was formerly done to fools (who "were shaved and *nicked* in a particular manner in our author's time," MALONE), THE COMEDY OF ERRORS, v. 1. 175; *nick'd his captainship* ("set the mark of folly on it," STEEVENS; cited in Johnson's *Dict.* under "Nick" in the sense of "Defeat, cozen," etc.), ANTONY AND CLEOPATRA, iii. 13. 8.

**niece**, a grand-daughter: *my niece Plantagenet*, RICHARD III., iv. 1. 1. ("The old Duchess of York calls Clarence's daughter *niece*, that is, grand-daughter; as grand-children are frequently called *nephews*," THEOBALD.)

**niece?** — *Did I let pass the abuse done to my*, 3 HENRY VI., iii. 3. 188. "Thus Holinshed, p. 668: 'King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have deflowered his daughter or his *niece*, the certaintie was not for both their honours revealed), for surely such a thing was attempted by king Edward'" (STEEVENS).



**niggard**, "to stint, to supply sparingly" (Johnson's *Dict.*),  
JULIUS CÆSAR, iv. 3. 226.

**night-crow** — *The*, 3 HENRY VI., v. 6. 45. Has been explained, erroneously I believe, to mean "the night-jar." See the next article.

**night-raven** — *The*, MUCH ADO ABOUT NOTHING, ii. 3. 77.  
"That is," says Steevens, "the owl, *νυκτικόραξ*;" which assertion, as far as "owl" is concerned, is at variance with sundry passages in our early writers, who make a distinction between it and the *night-raven*; e.g.

"And after him owles and night-ravens flew."

Spenser's *Faerie Queene*, B. ii. C. vii. st. 23.

"The dismall cry of *night-ravens* . . . and the fearefull sound of *schrich-owles*." Johnson's *Seven Champions of Christendom*, Part First, sig. D, ed. 4to, n. d. Cotgrave regards the "*night-crow*" and the "*night-raven*" as synonymous: "A night-crow. *Corbeau de nuict*." "The night-rauen. *Corbeau du nuict*." *Fr. and Engl. Dict.* So did that eminent naturalist the late Mr. Yarrell, who considered them as only different names for the *night-heron*, *nycticorax*, and who, in consequence of some talk which I had with him on the subject, wrote to me as follows, Sept. 21, 1854: "The older authors called it [the *night-heron*] a *raven*, in reference probably to the word *corax*; and by Shakespeare it was called a *crow*, because *corax* is a *corvus*."

**night-rule**, night-revel, night-sport, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 5.

**nighted**, dark as night, HAMLET, i. 2. 68; KING LEAR, iv. 5. 13.

**nil**, will not, THE TAMING OF THE SHREW, ii. 1. 263; PERICLES, iii. Gower, 55; THE PASSIONATE PILGRIM, xiv. 8.

**nine men's morris is fill'd up with mud** — *The*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 98. "This game was some-

times called *the nine mens merrils*, from *merelles* or *mereaux*, an ancient French word for the jettons or counters with which it was played. The other term *morris* is probably a corruption suggested by the sort of *dance* which in the progress of the game the counters performed. In the French *merelles* each party had three counters only, which were to be placed in a line in order to win the game. It appears to have been the *Tremere* mentioned in an old fabliau. See Le Grand, *Fabliaux et contes*, tom. ii. p. 208. Dr. Hyde thinks the *morris* or *merrils* was known during the time that the Normans continued in possession of England, and that the name was afterwards corrupted into *three mens morals*, or *nine mens morals*. If this be true, the conversion of *morals* into *morris*, a term so very familiar to the country people, was extremely natural. The doctor adds, that it was likewise called *nine-penny*, or *nine-pin miracle*, *three-penny morris*, *five-penny morris*, *nine-penny morris*, or *three-pin*, *five-pin*, and *nine-pin morris*, all corruptions of *three-pin* etc. *merels*. Hyde, *Hist. Nerdiludii*, p. 202" (DOUCE). "Merelles, or, as it was formerly called in England, nine mens morris, and also fivepenny morris, is a game of some antiquity. Cotgrave describes it as a boyish game, and says it was played here commonly with stones, but in France with pawns, or men, made on purpose, and they were termed merelles; hence the pastime itself received that denomination. It was certainly much used by the shepherds formerly, and continues to be used by them and other rustics to the present hour. But it is very far from being confined to the practice of boys and girls. The form of the merelle-table, and the lines upon it, as it appeared in the fourteenth century, is given upon the thirtieth plate; and these lines have not been varied. The black spots at every angle and intersection of the lines are the places for the men to be laid upon; and the manner of playing is briefly this: two persons, having each of them nine pieces,

or men [*Note.* Which are different in form or colour for distinction sake; and from the moving these men backwards or forwards, as though they were dancing a morris, I suppose the pastime received the appellation of Nine Men's Morris. But why it should have been called five-penny morris, I do not know], lay them down alternately, one by one, upon the spots; and the business of either party is to prevent his antagonist from placing three of his pieces so as to form a row of three, without the intervention of an opponent piece. If a row be formed, he that made it is at liberty to take up one of his competitor's pieces from any part he thinks most to his own advantage. [*Note.* Excepting he has made a row, which must not be touched if he have another piece upon the board that is not a component part of that row.] When all the pieces are laid down, they are played backwards and forwards, in any direction that the lines run, but can only move from one spot to another at one time: he that takes off all his antagonist's pieces is the conqueror. The rustics, when they have not materials at hand to make a table, cut the lines in the same form upon the ground, and make a small hole for every dot. They then collect, as above mentioned, stones of different forms or colours for the pieces, and play the game by depositing them in the holes in the same manner that they are set over the dots upon the table. Hence Shakespeare, describing the effects of a wet and stormy season [in the present passage], etc., Strutt's *Sports and Pastimes*, p. 279, sec. ed. "In that part of Warwickshire where Shakespeare was educated, and the neighbouring parts of Northamptonshire, the shepherds and other boys dig up the turf with their knives to represent a sort of imperfect chess-board. It consists of a square, sometimes only a foot diameter, sometimes three or four yards. Within this is another square, every side of which is parallel to the external square; and these squares are joined by lines drawn from each corner of both squares, and the

middle of each line. One party, or player, has wooden pegs, the other stones, which they move in such a manner as to take up each other's men, as they are called, and the area of the inner square is called the pound, in which the men taken up are impounded. These figures are by the country people called *Nine Men's Morris* or *Merrils*; and are so called because each party has nine men. These figures are always cut upon the green turf, or leys as they are called, or upon the grass at the end of ploughed lands, and in rainy seasons never fail to be *choked* [*fill'd*] *up with mud*" (JAMES). "*Nine men's morris* is a game still played by the shepherds, cowkeepers, etc., in the midland counties, as follows: a figure is made on the ground (like this which I have drawn) by cutting out the turf; and two persons take each nine stones, which they place by turns in the angles, and afterwards move alternately, as at chess or draughts. He who can place three in a straight line may then take off any one of his adversary's, where he pleases, till one, having lost all his men, loses the game" (ALCHORNE).

**nine sibyls of old Rome**—*The*, 1 HENRY VI., i. 2. 56.

"There were no *nine sibyls* of Rome; but he confounds things, and mistakes this for the nine books of Sibylline oracles, brought to one of the Tarquins" (WARBURTON).

**nine-fold**, KING LEAR, iii. 4. 119. This, according to Tyrwhitt, is put for the rhyme, instead of *nine foals*; according to Malone, it means "nine familiars."

**no**: "In our author's time the negative, in common speech, was used to design, ironically, the excess of a thing" (WARBURTON): *Here 's no knavery!* THE TAMING OF THE SHREW, i. 2. 135; *here 's no vanity!* 1 HENRY IV., v. 3. 33; *Here 's no sound jest*, TITUS ANDRONICUS, iv. 2. 26.

**no dame hereafter living** *By my excuse shall claim excuse's giving*, THE RAPE OF LUCRECE, 1714. Not borrowed from Livy, i. 58 (of which no translation had appeared when

*Lucrece* was published) ; but, as Malone observes, "Painter's novel furnished our author with this sentiment. 'As for my part, though I cleare my selfe of the offence, my body shall feel the punishment, for no unchaste or ill woman shall hereafter impute no dishonest act to Lucrece.' *Palace of Pleasure*, 1567, vol. i. f. 7."

no *had*, had I not, KING JOHN, iv. 2. 207.

no *point*, a quibble on the French negation *non point*: *No point, with my knife*, LOVE'S LABOUR'S LOST, ii. 1. 189 ; *No point, quoth I*, LOVE'S LABOUR'S LOST, v. 2. 277. (We occasionally meet with it in passages of our old plays where no quibble is intended : so in *Jack Drums Entertainment*,

"I will helpe you to a wench, Mounsieur.

*Moun.* *No point*, a burne childe feere de fire."

Sig. c verso, ed. 1616 ;

in *The Wisdome of Doctor Dodypoll*, 1600, "Vat, you go leaue a de bride ? tis *no point* good fashion." Sig. d 2 verso ; in Dekker's *Shoomakers Holy-day*, etc.,

" . . . tell me where he is.

*Firke.* *No point*, shall I betray my brother ?"

Sig. g verso, ed. 1624 ;

and in S. Rowley's *Noble Spanish Souldier*, 1634,

"*Quee.* Art thou not yet converted ?

*Bal.* *No point.*"

Sig. E 4.)

Nob — *Sir*, (used in contempt for) *Sir Robert*, KING JOHN, i. 1. 147.

noble — *Let him be a.* See *let him be a noble*.

noble, a gold coin (see the next article) : *A noble shalt thou have*, HENRY V., ii. 1. 104 ; *I shall have my noble ?* HENRY V., ii. 1. 111 ; *I gave a noble to the priest*, 1 HENRY VI., v. 4. 23 ; *worth a noble*, RICHARD III., i. 3. 82 ; *received eight thousand nobles*, RICHARD II., i. 1. 88 ; *let it be but twenty nobles*, 2 HENRY IV., ii. 1. 148.

**nobleman** . . . *Give him as much as will make him a royal man*, 1 HENRY IV., ii. 4. 278. "The royal went for 10s. ; the noble only for 6s. and 8d." (TYRWHITT). "This seems to allude to a jest of Queen Elizabeth. Mr. John Blower, in a sermon before her majesty, first said, 'My royal queen,' and a little after, 'My noble queen.' Upon which says the queen, 'What, am I ten groats worse than I was ?' This is to be found in Hearne's *Discourse of some Antiquities between Windsor and Oxford*; and it confirms the remark of the very learned and ingenious Mr. Tyrwhitt" (TOLLET).

**noblesse** (nobless, *Dyce*), Richard II., iv. 1. 119.

**Nobody** — *Played by the picture of*, THE TEMPEST, iii. 2. 122. "The allusion is here to the print of *Nobody*, as prefixed to the anonymous comedy of *No-Body and Some-Body*, without date, but printed before the year 1600" (REED). "If any particular representation be alluded to, which would almost appear to be intended by the introduction of the word *picture*, the passage is more likely to refer to the very singular engraving on the old and popular ballad of *The Wellspoken Nobody*" (HALLIWELL; who has given a fac-simile of that engraving from the unique copy of the said ballad in the Miller Library at Britwell House).

**nod** ? Pan. *You shall see*. Cres. *If he do, the rich shall have more — Will he give you the*, TROILUS AND CRESSIDA, i. 2. 188. "To give the nod was a term in the game at cards called *Noddy*. The word also signifies a silly fellow. Cressid means to call Pandarus a *noddy*, and says he shall by more nods be made more significantly a fool" (SINGER).

**noddy**, a simpleton, a fool: *that 's noddy . . . that set together is noddy . . . the word 'noddy,'* THE TWO GENTLEMEN OF VERONA, i. 1. 108, — in which quibbling dialogue the true text is doubtful.

**noise**, music: *Why sinks that caldron? and what noise is this?* [*Hautboys*, MACBETH, iv. 1. 106.

**noise** — *Sneak's*, 2 HENRY IV., ii. 4. 11. "This term [*noise*], which occurs perpetually in our old dramatists, means a *company* or *concert*. In Jonson's days they sedulously attended taverns, ordinaries, etc., and seem to have been very importunate for admission to the guests. They usually consisted of three, and took their name from the leader of their little band. Thus we hear of 'Mr. Sneak's *noise*,' 'Mr. Creak's *noise*,' and, in Cartwright, of 'Mr. Spindle's *noise*.' These names are probably the invention of Shakespeare and the rest; but they prove the existence of the custom. When this term went out of use, I cannot tell; but it was familiar in Dryden's time, who has it in his *Wild Gallant* and elsewhere: 'I hear him coming, and a whole *noise* of fiddlers at his heels.' *Maiden Queen*." Gifford's note on *Jonson's Works*, vol. iii. p. 402 (Compare, too, Dekker's *If it be not good, the Diuel is in it*, 1612: "Theres seuen score *Noise* at least of english fidlers," Sig. n 3 verso; and Chapman's *All Fooles*, 1605:

"And, Drawer, you must get vs musique too,  
Call 's in a cleanly *noyse*, the slaues grow lowzy."

Sig. n 4 verso;

I may also notice that Wycherley uses the word in the sense of "a company" without any reference to music: "I could as soon suffer a whole *noise* of flatterers at a great man's levee in a morning." *The Plain Dealer*, act i. sc. 1).

**noie**, the head, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 17.

**nonce** — *For the*, For the once, for the occasion, 1 HENRY IV., i. 2. 174; 1 HENRY VI., ii. 3. 57; HAMLET, iv. 7. 160. (The original form was doubtless the Saxon *for than anes*. See Price's note on Warton's *Hist. of Engl. Poet.*, vol. ii. p. 496, ed. 1824, and Sir F. Madden's *Gloss. to Syr Gawayne*, etc. In comparatively recent writers the expression "for the once" is sometimes found; e. g. "In Dengy Hundred, neare to Maldon, about the beginning of



his Maiestie's reigne, there fell out an extraordinary iudgement vpon fiue or sixe that plotted a solemne drinking at one of their houses, laid in beare *for the once*, drunke healths in a strange manner, and died thereof within a few weekes, some sooner, and some later." *Woe to Drunkards* [a Sermon by S. Ward], 1622, p. 27.)

**none so poor to do him reverence**, "the meanest man is now too high to do reverence to Cæsar" (JOHNSON), JULIUS CÆSAR, iii. 2. 120.

**non-payment that the debt should double** — For, VENUS AND ADONIS, 521. "The poet was thinking of a conditional bond's becoming forfeited for non-payment; in which case the entire penalty (usually the double of the principal sum lent by the obligee) was formerly recoverable at law" (MALONE).

**nook-shotten isle of Albion**, HENRY V., iii. 5. 14. "*Shotten* signifies any thing *projected*: so *nook-shotten isle* is an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain" (WARBURTON).

**north** — *The lordly monarch of the*, 1 HENRY VI., v. 3. 6. "The north was always supposed to be the particular habitation of bad spirits. Milton, therefore, assembles the rebel angels in the north" (JOHNSON). "The boast of Lucifer in the xiv<sup>th</sup> chapter of Isaiah is said to be, that he 'will sit upon the mount of the congregation, in the sides of the north'" (STEEVENS). "The *monarch of the north* was Zimimar, one of the four principal devils invoked by witches. The others were, Amaimon king of the East, Gorson king of the South, and Goap king of the West. Under these devil kings were devil marquesses, dukes, prelates, knights, presidents and earls. They are all enumerated, from Wier *De præstigiis dæmonum*, in Scott's *Discoverie of Witchcraft*, Book xv. c. 2 and 3" (DOUCE).

**northern man**, a clown, LOVE'S LABOUR'S LOST, v. 2. 682.

**nose fell a-bleeding** — *It was not for nothing that my,* THE MERCHANT OF VENICE, ii. 5. 24. Bleeding at the nose was formerly reckoned ominous.

**not**, not only : *and that not in the presence Of dreaded justice,* but, etc., CORIOLANUS, iii. 3. 98.

**not ever** *The justice and the truth,* etc., HENRY VIII., v. 1. 129. "*Not ever* is an uncommon expression, and does not mean *never*, but *not always*" (MASON).

**note o' the king** — *Even to the,* "I will so distinguish myself, the king shall remark my valour" (JOHNSON), CYMBELINE, iv. 3. 44.

**note** — *Upon the warrant of my,* Upon the warrant of "my observation of your character" (JOHNSON), KING LEAR, iii. 1. 18.

**note** — *Take this,* Mark what I say, KING LEAR, iv. 5. 29.

**notes**, *whose faculties inclusive were,* *More than they were in note*, "receipts in which greater virtues were inclosed than appeared to observation" (JOHNSON), "*More than they were in note*, that is, more than was written down of them" (GRANT WHITE), ALL 'S WELL THAT ENDS WELL, i. 3. 217.

**nothing** — *Notes, notes, forsooth, and,* MUCH ADO ABOUT NOTHING, ii. 3. 53; *admiring the nothing of it,* THE WINTER'S TALE, iv. 4. 604. In these passages there is, according to some critics, a quibble — *noting*.

**not-pated**, having the hair cut short round and round, 1 HENRY IV., ii. 4. 67; (knotty-pated, *Cambridge*, meaning *bull-headed, block-headed*), 1 HENRY IV., ii. 4. 220.

**nourish**, probably means "nurse," often spelt "norice," or "nurice" in older English, 1 HENRY VI., i. 1. 50. Steevens states that a stew, in which fish are preserved, was anciently called a "*nourish*." Dyce follows Pope, and reads "marish," the older form of *marsh*.

**nousle**, to nurse, PERICLES, i. 4. 42.

**novice** — *That princely*, That princely "youth, one yet *new* to the world" (JOHNSON), RICHARD III., i. 4. 219.

**novum** — *Abate throw at*, LOVE'S LABOUR'S LOST, v. 2. 540. *Novum* or (*Novem*) was a game at dice, played by five or six persons. Its proper name was *Novem quinque*, from the two principal throws being *five* and *nine*. See fourth *abate*.

**number'd beach** — *The*, CYMBELINE, i. 6. 35. "If '*number'd*' be right, it surely means, as Dr. Johnson has explained it, *abounding in numbers of stones, numerous*" (MALONE).

**numbers** — *Such fiery*, LOVE'S LABOUR'S LOST, iv. 3. 318. "*Numbers* are, in this passage, nothing more than *poetical measures*" (JOHNSON).

**nuncle**, a contraction of *mine uncle* (and the usual address, it appears, of the domestic fool to his superiors), KING LEAR, i. 4. 103, 116, 130, 154, 170, 177, 184, 213, 316; i. 5. 38; ii. 4. 120; iii. 2. 10, 11; iii. 4. 39; iii. 6. 9.

**nurture**, education, breeding, THE TEMPEST, iv. 1. 189; As <sup>t</sup> YOU LIKE IT, ii. 7. 97.

**nut-hook** (properly, a hook for pulling down the branches of nut-trees), a cant term for a catchpole, THE MERRY WIVES OF WINDSOR, i. 1. 151; 2 HENRY IV., v. 4. 8.

**nutmeg** — *A gilt*, LOVE'S LABOUR'S LOST, v. 2. 638. This was formerly a common gift at Christmas and on other occasions of festivity (So in Barnfield's *Affectionate Shepherd*, 1594 :

"Against my birthday thou shalt be my guest:  
Weele haue greene-cheeses, and fine silly-bubs;  
And thou shalt be the chiefe of all my feast:  
And I will giue thee two fine pretie cubs,

With two yong whelps, to make thee sport withall,  
A golden racket, and a tennis-ball,

*A gilded nutmeg*, and a race of ginger,  
A silken girdle, and a drawn-worke band," etc. Sig. c 2).

**nuzzling**, nestling ("as a child with its *nose* [or *nozzle*] *nestles* into the breast of its nurse," etc., Richardson's *Dict.* in "Nouse," which is only another form of the word), VENUS AND ADONIS, 1115.

## O

**O** *without a figure* — *An*, "A mere cipher, which has no arithmetical value, unless preceded or followed by some figure" (MALONE), KING LEAR, i. 4. 191.

**O**, any thing circular: *this wooden O* (the Globe Theatre on the Bankside, which "was circular within," COLLIER), HENRY V., Prologue, 13; *The little O, the earth*, ANTONY AND CLEOPATRA, v. 2. 81; *so full of O's* (marks of the small-pox), LOVE'S LABOUR'S LOST, v. 2. 45; *fiery oes*, (O's, *Dyce*), (orbs, stars), A MIDSUMMER-NIGHT'S DREAM, iii. 2. 188.

**oak** — *Close as*, "Close as the grain of oak" (STEEVENS), OTHELLO, iii. 3. 214.

**oak** — *His brows bound with*, CORIOLANUS, i. 3. 14. "The crown given by the Romans to the man that saved the life of a citizen, which was accounted more honourable than any other" (JOHNSON).

**oathable**, "capable of having an oath administered" (JOHNSON'S *Dict.*), TIMON OF ATHENS, iv. 3. 135.

**oats** *have eaten the horses* — *The*, THE TAMING OF THE SHREW, iii. 2. 201. "There is still a ludicrous expression used when horses have stayed so long in a place as to have eaten more than they are worth, viz. *that their heads are too big for the stable-door*. I suppose Grumio has some such meaning" (STEEVENS). Mr. Staunton compares a saying common in the stable now, *The horses have eaten their heads off*. Mr. Halliwell sees nothing here but a kind of blunder which "was a favourite one with the early English dramatists."

**ob**, the abbreviation of *obolus*, — a halfpenny, 1 HENRY IV., ii. 4. 521.

**Obidicut**, KING LEAR, iv. 1. 60. A variation of the name of the fiend called *Hoberdicut* and *Haberdicut* in Harsnet's *Declaration of egregious Popish Impostures*, 1603, pp. 119, 181; from which work Shakespeare seems to have borrowed the names of several of the fiends in *King Lear*.

**objects** — *Subscribes To tender*, TROILUS AND CRESSIDA, iv. 5. 106; *swear against objects*, TIMON OF ATHENS, iv. 3. 122. That is, says Mason, "objects of charity and compassion."

**obligation**, a bond: *quittance*, or *obligation*, THE MERRY WIVES OF WINDSOR, i. 1. 9; *he can make obligations*, 2 HENRY VI., iv. 2. 88.

**obsequious**, "careful of obsequies or of funeral rites" (JOHNSON), "absorbed in funeral grief" (Nares's *Gloss.*): *so obsequious will thy father be*, 3 HENRY VI., ii. 5. 118.

**obsequious**, belonging to obsequies, funereal: *obsequious tears*, TITUS ANDRONICUS, v. 3. 152; *obsequious sorrow*, HAMLET, i. 2. 92; *obsequious tear*, SONNETS, xxxi. 5.

**obsequiously lament**, tunefully, as at obsequies, lament, RICHARD III., i. 2. 3.

**observance**, observation: *By what observance, I pray you?* ALL'S WELL THAT ENDS WELL, iii. 2. 5; *I have no observance*, ANTONY AND CLEOPATRA, iii. 3. 22.

**observants**, obsequious attendants, KING LEAR, ii. 2. 98.

**observation**, observance (rites due to the morning of May): *For now our observation is perform'd*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 101. See *May*, etc.

**observe**, to show respectful attention: *I shall observe him*, 2 HENRY IV., iv. 4. 49; *You should observe her every way*, THE TWO NOBLE KINSMEN, v. 2. 14; *underwrite in an observing kind*, etc., TROILUS AND CRESSIDA, ii. 3. 124 (see *underwrite*, etc.); *if he be observed*, 2 HENRY IV., iv. 4. 30.

**observe** and answer *The vantage of his anger*, "Mark, catch, and improve the opportunity which his hasty anger will afford us" (JOHNSON), *CORIOLANUS*, ii. 3. 256.

**obstacle**, a rustic corruption of *obstinate*, 1 *HENRY VI.*, v. 4. 17. (Walker is doubtless mistaken in supposing this to be a printer's error for "*obstinate*." See his *Crit. Exam.*, etc., vol. iii. p. 154.)

**occident**, the west, *RICHARD II.*, iii. 3. 67; *CYMBELINE*, iv. 2. 373.

**occulted**, secret, *HAMLET*, iii. 2. 78.

**occupation**, mechanics: *the voice of occupation and The breath of garlic-eaters*, *CORIOLANUS*, iv. 6. 98.

**occupation**—*A man of any*, a mechanic, *JULIUS CÆSAR*, i. 2. 265. (So Johnson explains the words; but Mr. Craik suspects that they mean more than that—he does not add what; and Mr. Grant White queries if they signify "a man of action, a busy man.")

**'occupy';** *which was an excellent good word before it was ill sorted—As odious as the word*, 2 *HENRY IV.*, ii. 4. 139. In illustration of this passage Ritson cites the following "jest" from *Wits, Fits, and Fancies*, ed. 1614: "One threw stones at an yll-fauor'd old womans owle, and the olde woman said: Faith (sir knaue) you are well *occupy'd*, to throw stones at my poore owle, that doth you no harme. Yea marie (answered the wag), so would you be better *occupy'd* too (I wisse) if you were younge againe, and had a better face." Here *ill sorted* means "ill associated." (Compare the 6th stanza of "*As I was ridinge by the way*," p. 29 of *Loose and humorous Songs*, printed from Percy's folio Ms. by the Early English Text Society. See too *A Satyr on Ri. Fletcher*, Bp. of London, in which his second wife, the widow of Sir Richard Baker, is termed, with a quibble, "a common *occupier*," p. xi. of the *Memoir of Beaumont and Fletcher*, prefixed to my ed. of their works.)

occurrents, occurrences, incidents, HAMLET, v. 2. 349.

odd *with him* — *To be*, To be at odds, to contend, with him, TROILUS AND CRESSIDA, iv. 5. 265.

odd-even and dull watch o' the night — *At this*, OTHELLO, i. 1. 124. "This *odd-even* is simply the interval between twelve at night and one in the morning" (HENLEY; whose explanation is perhaps the right one).

oddly, unequally: *oddly poised*, TROILUS AND CRESSIDA, i. 3. 339.

odds — *I shall win at the*, "I shall succeed with the advantage that I am allowed" (MALONE), HAMLET, v. 2. 204.

'ods *pittikins*! CYMBELINE, iv. 2. 294. "Steevens's derivation from *God's my pity* is not quite correct. It is rather from *God's pity*, diminutively used by the addition of *kin*. In this manner we have 'od's *bodikins*" (DOUCE).

œillades, amorous glances, ogles (Fr. *œillade*), THE MERRY WIVES OF WINDSOR, i. 3. 57; KING LEAR, iv. 5. 25.

o'ercount *me of my father's house* — *Thou dost*, ANTONY AND CLEOPATRA, ii. 6. 27; *O Antony, You have my father's house*, ANTONY AND CLEOPATRA, ii. 7. 126. "*O'er-count* seems to be used equivocally, and Pompey perhaps meant to insinuate that Antony not only *out-numbered*, but had *over-reached* him. The circumstance here alluded to our author found in the old translation of Plutarch [by North]: 'Afterwards, when Pompey's house was put to open sale, Antonius bought it; but when they asked him money for it, he made it very strange, and was offended with them'" (MALONE).

o'er-crows, crows over, triumphs over, overpowers, HAMLET, v. 2. 345.

o'ergrown — *So*, that is, overgrown with hair and beard, CYMBELINE, iv. 4. 33.

o'erlooked, bewitched: *o'erlook'd even in thy birth*, THE



MERRY WIVES OF WINDSOR, v. 5. 81; *They have o'erlook'd me*, THE MERCHANT OF VENICE, iii. 2. 15.

**o'erparted**, having too considerable a part or character assigned to him, LOVE'S LABOUR'S LOST, v. 2. 578.

**o'er-perch**, to mount over, to fly over (as a bird to its perch), ROMEO AND JULIET, ii. 2. 66.

**o'er-posting**, getting quickly over, 2 HENRY IV., i. 2. 142.

**o'er-raught**, over-reached, cheated: *o'er-raught of all my money*, THE COMEDY OF ERRORS, i. 2. 96.

**o'er-raught**, overtook, overpassed: *certain players We o'er-raught on the way*, HAMLET, iii. 1. 17.

**o'er-sized**, smeared, daubed over, "covered as with glutinous matter" (CALDECOTT), HAMLET, ii. 2. 456.

**o'erstraw'd**, over-strewed, VENUS AND ADONIS, 1143.

**o'er-watch'd**, worn out with watching, JULIUS CÆSAR, iv. 3. 239; KING LEAR, ii. 2. 165.

**o'er-wrested**, over-wound, over-strained (see *wrest*), TROILUS AND CRESSIDA, i. 3. 157.

**oes**. See second *O*.

**of**, on: *of sleep* (on sleep = a-sleep: among other instances of "*on sleep*" cited by Malone *ad l.* is one from Gascoigne's *Supposes*, "I think they be *on sleep*"), THE TEMPEST, v. 1. 230; *of one horse*, THE TAMING OF THE SHREW, iv. 1. 60; *of my hawk or hound*, THE TAMING OF THE SHREW, v. 2. 72; *bestow some precepts of this virgin*, ALL 'S WELL THAT ENDS WELL, iii. 5. 97; *bestow of him*, TWELFTH NIGHT, iii. 4. 2; *the box of the ear*, 2 HENRY IV., i. 2. 183; *A pox of this gout! or, a gout of this pox*, 2 HENRY IV., i. 2. 230; *revenged of her*, 2 HENRY IV., ii. 4. 145; *God's blessing of your good heart!* 2 HENRY IV., ii. 4. 292; *Of him that did not ask but mock, bestow*, CORIOLANUS, ii. 3. 204; *take vengeance of such kind of men*, TITUS ANDRONICUS, v. 2. 63; *I have an eye of you*, HAMLET, ii. 2. 289; *And of all Christian souls*, HAMLET, iv. 5. 196.

of all loves. See loves — Of all.

offering side — *We of the*, the assailing side, 1 HENRY IV., iv. 1. 69.

officers of sorts, officers of different degrees, HENRY V., i. 2. 190.

offices, "rooms or places at which refreshments are prepared or served out" (STEEVENS): *When all our offices have been oppress'd*, TIMON OF ATHENS, ii. 2. 159; *All offices are open*, OTHELLO, ii. 2. 8.

officious, ready with their service: *be every one officious To make this banquet*, TITUS ANDRONICUS, v. 2. 202.

O ho, O ho! THE TEMPEST, i. 2. 349. "This savage exclamation was originally and constantly appropriated by the writers of our ancient Mysteries and Moralities to the Devil; and has, in this instance, been transferred to his descendant Caliban" (STEEVENS). "But Shakespeare was led to put this ejaculation in the mouth of his savage by the following passage: 'They [the savages] seemed all very civil and very merry, showing tokens of much thankfulness for those things we gave them, which they expresse in their language by these words — *oh, oh!* often repeated.' *Abstract of James Rosier's Account of Captain Weymouth's Voyage*. Purchas, iv. 1661" (MALONE).

old, used as an augmentative in colloquial language, — meaning "plentiful, abundant, great:" *old cramps*, THE TEMPEST, i. 2. 369; *an old abusing of God's patience and the king's English*, THE MERRY WIVES OF WINDSOR, i. 4. 4; *old coil*, MUCH ADO ABOUT NOTHING, v. 2. 83; *old swearing*, THE MERCHANT OF VENICE, iv. 2. 15; *old utis*, 2 HENRY IV., ii. 4. 19; *old turning the key*, MACBETH, ii. 3. 2. ("Faire le Diable de vauert. *To play reaks, to keep an old coile, or horrible stirre; to make a hurlyburly.*" Cotgrave's *Fr. and Engl. Dict.* I believe I was the first to remark that the Italians use [or at least formerly used] "*vecchio*," in the same sense:

"Perchè Corante abbandonava il freno,  
E dette un *vecchio* colpo in sul terreno."

Pulci, *Morg. Mag.* C. xv. st. 54;

"E so ch' egli ebbe di *vecchie* paure."

*Id.* C. xix. st. 30;

It is rather remarkable that Florio, in his *Dict.*, has not given this meaning of "*vecchio*."

**old ends**, a term used to signify "old quotations, old saws," etc., which it does in the second of the following passages; but in the first of them the context proves that it refers to the formal conclusions of letters common in Shakespeare's time: *ere you flout old ends any further*, MUCH ADO ABOUT NOTHING, i. 1. 250; *With old odd ends stolen out of holy writ*, RICHARD III., i. 3. 337.

**old lad of the castle**, 1 HENRY IV., i. 2. 40. Probably a pun on the original name of Falstaff, Sir John Oldcastle.

**old tale, my lord** — *Like the*. See *tale, my lord* — *Like the old*.

**'old** = *wold*, a plain open country, downs: *Saint Withold footed thrice the 'old*, KING LEAR, iii. 4. 118.

**Olivers and Rowlands**, 1 HENRY VI., i. 2. 30. "These were two of the most famous in the list of Charlemagne's Twelve Peers," etc. (WARBURTON): *Rowland* = *Orlando*.

**O Lord, sir!** See *Lord, sir!* — *O*.

**omen**, a portentous event: *prologue to the omen coming on*, HAMLET, i. 1. 123.

**on**, of: *If on the first*, RICHARD II., v. 3. 34; *The master-cord on 's heart*, HENRY VIII., iii. 2. 106; *to make catlings on*, TROILUS AND CRESSIDA, iii. 3. 299; *out on 's own eyes*, TROILUS AND CRESSIDA, v. 2. 134; *One on 's father's moods*, CORIOLANUS, i. 3. 66; *at very root on 's heart*, CORIOLANUS, ii. 1. 176; *Worth six on him*, CORIOLANUS, iv. 5. 166; *i' the very throat on me*, MACBETH, ii. 3. 36; *come out on 's grave*, MACBETH, v. 1. 62; *i' the middle on 's face*,

KING LEAR, i. 5. 19; *three on 's*, KING LEAR, iii. 4. 105; *the rest on 's body*, KING LEAR, iii. 4. 111; *i' the breach on us*, THE TWO NOBLE KINSMEN, ii. 3. 48; *fond on praise*, SONNETS, lxxxiv. 14.

**once**, sometime, at one time or other: *once to-night*, THE MERRY WIVES OF WINDSOR, iii. 4. 97; *once weak ones*, HENRY VIII., i. 2. 82; *that she must die once*, JULIUS CÆSAR, iv. 3. 189.

**once**, once for all: *Once this*, THE COMEDY OF ERRORS, iii. 1. 89; *'tis once, thou lovest*, MUCH ADO ABOUT NOTHING, i. 1. 280; *Once, if he do require our voices*, CORIOLANUS, ii. 3. 1. According to Mr. Staunton, *once* in these passages is equivalent to "For the nonce, for the occasion."

**one**, formerly, it would seem, pronounced like *on*; and hence the quibble in the following passage: *my gloves are on . . . Why, then, this may be yours, for this is but one*, THE TWO GENTLEMEN OF VERONA, ii. 1. 2.

**oneyers** — *Great*, 1 HENRY IV., ii. 1. 73. Johnson supposes that "*great oneyers*" is merely a cant variation of "great ones," — "great-one-eers."

**onion-eyed** — *Am*, "I have my eyes as full of tears as if they had been fretted by onions" (JOHNSON), ANTONY AND CLEOPATRA, iv. 2. 35.

**opal**, "a gem which varies its appearance [colours] as it is viewed in different lights" (STEEVENS), TWELFTH NIGHT, ii. 4. 74; A LOVER'S COMPLAINT, 215.

**open** — *In*, "A Latinism [*in aperto*]," etc. (STEEVENS), HENRY VIII., iii. 2. 404.

**operant**, operative, active, TIMON OF ATHENS, iv. 3. 25; HAMLET, iii. 2. 169.

**opinion**, credit, reputation: *redeem'd thy lost opinion*, 1 HENRY IV., v. 4. 48; *then, we did our main opinion crush*, TROILUS AND CRESSIDA, i. 3. 373; *Yet go we under*

*our opinion still*, TROILUS AND CRESSIDA, i. 3. 383; *purchase us a good opinion*, JULIUS CÆSAR, ii. 1. 145; *spend* (squander) *your rich opinion*, OTHELLO, ii. 3. 187; *my name's opinion*, THE TWO NOBLE KINSMEN, iii. 6. 241.

**opinion**, self-opinion, conceit: *learned without opinion*, LOVE'S LABOUR'S LOST, v. 1. 5; *haughtiness, opinion and disdain*, 1 HENRY IV., iii. 1. 185.

**opposite**, an adversary: *too unhurtful an opposite*, MEASURE FOR MEASURE, iii. 2. 155; *his opposite, the youth*, TWELFTH NIGHT, iii. 2. 60; *your opposite hath in him*, etc., TWELFTH NIGHT, iii. 4. 221; *bloody and fatal opposite*, TWELFTH NIGHT, iii. 4. 255; *weigh against his opposite*, 2 HENRY IV., i. 3. 55; *meeting of their opposite*, 2 HENRY IV., iv. 1. 16; *Daring an opposite to every danger*, RICHARD III., v. 4. 3; *discover him their opposite*, CORIOLANUS, ii. 2. 19; *An unknown opposite*, KING LEAR, v. 3. 153; *opposites of such repairing nature* (see *repair*), 2 HENRY VI., v. 3. 22.

**opposite**, adverse, hostile: *Be opposite with a kinsman*, TWELFTH NIGHT, ii. 5. 133.

**opposition**, a combat, an encounter: *In single opposition*, 1 HENRY IV., i. 3. 99; *in single oppositions*, CYMBELINE, iv. 1. 13.

**oppress**, to suppress: *The mutiny he there hastes t' oppress*, PERICLES, iii. Gower, 29.

**orb**, the orbit, the path of a planet: *move in that obedient orb again*, 1 HENRY IV., v. 1. 17.

**orb**, the circle in a field, known by the name of fairy-ring: *To dew her orbs upon the green*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 9.

**orchard**, generally synonymous with *garden*, MUCH ADO ABOUT NOTHING, i. 2. 8; ii. 3. 4; iii. 1. 5; THE TAMING OF THE SHREW, ii. 1. 110; TWELFTH NIGHT, iii. 2. 6; iii.

4. 168; KING JOHN, v. 7. 10; 2 HENRY IV., i. 1. 4; v. 3. 1; TROILUS AND CRESSIDA, iii. 2. 16; ROMEO AND JULIET, ii. 1. 1; ii. 2. 1; ii. 5. 1; iii. 2. 1; iii. 5. 1; HAMLET, i. 5. 35, 59; *orchard-end*, TWELFTH NIGHT, iii. 4. 213; *orchard walls*, ROMEO AND JULIET, ii. 2. 63; *orchards*, JULIUS CÆSAR, iii. 2. 249; A LOVER'S COMPLAINT, 171.

**order** — *Take*. See *take order*.

**ordinance**, "rank" (JOHNSON): *one but of my ordinance*, CORIOLANUS, iii. 2. 12.

**ordinance** — *That slaves your*. See *slaves your*, etc.

**ordinant**, ordaining, decreeing, swaying, HAMLET, v. 2. 48.

**ordinary**, a public dining-table where each person pays his share: *for his ordinary, pays his heart*, ANTONY AND CLEOPATRA, ii. 2. 229; *I did think thee, for two ordinaries* ("while I sat twice with thee at table," JOHNSON), *to be a pretty wise fellow*, ALL 'S WELL THAT ENDS WELL, ii. 3. 199.

**orgulous**, proud, haughty, "TROILUS AND CRESSIDA, Prologue, 2.

**ort**, a scrap, a leaving, TIMON OF ATHENS, iv. 3. 397; *orts*, TROILUS AND CRESSIDA, v. 2. 156; JULIUS CÆSAR, iv. 1. 37; THE RAPE OF LUCRECE, 985. (The word is seldom found in the singular. "*Orts, Fragmenta, Mensæ reliquiae*." Coles's *Lat. and Engl. Dict.* "*Orts*, The refuse of hay left in the stall by cattle." *Craven Dialect*.)

**osprey**, "The Osprey or Fishing-Hawk, *Pandion haliaetus*" (see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 25, sec. ed.), which was supposed to have the power of fascinating the fish it preyed on, CORIOLANUS, iv. 7. 34; *ospreys*, THE TWO NOBLE KINSMEN, i. 1. 138.

**ostent**, a show, a display: THE MERCHANT OF VENICE, ii. 2. 181; HENRY V., v. Prologue, 21; PERICLES, i. 2. 25; *ostents*, THE MERCHANT OF VENICE, ii. 8. 44.

**ostentation**, a show, a display: a *mourning ostentation*, MUCH ADO ABOUT NOTHING, iv. 1. 205; *some delightful ostentation*, LOVE'S LABOUR'S LOST, v. 1. 96; *ostentation of despised arms*, RICHARD II., ii. 3. 95 (This is explained by Mason "a boastful display of arms which we despise"); *all ostentation of sorrow*, 2 HENRY IV., ii. 2. 47; *Make good this ostentation*, CORIOLANUS, i. 6. 86; *formal ostentation*, HAMLET, iv. 5. 211; *The ostentation of our love*, ANTONY AND CLEOPATRA, iii. 6. 52.

**othergates**, in another manner, TWELFTH NIGHT, v. 1. 186.

**ouches**, golden ornaments in the shape of a boss, but a term used to signify various ornaments, — jewels, 2 HENRY IV., ii. 4. 48.

**ought him a thousand pound**, owed him, etc., 1 HENRY IV., iii. 3. 134.

**ouphe**s, elves, goblins, THE MERRY WIVES OF WINDSOR, iv. 4. 48; v. 5. 55. "Ouph, or Elf." Richardson's *Dict.* "In a note on the former of these passages Steevens boldly tells us that '*Ouphe* is the Teutonic word for a fairy or goblin.' It may be; but Grimm quotes no other authority for the word than Shakespeare. He sees in it only another form of the cognate *Elf*; and speaks of a corresponding form in the middle High German *Ulf*, in the plural *Ulve* — 'von den *ulven* entbunden werden' — and proves the identity of this *Ulp* with *Alp*, and consequently with our English *Elf*, from a Swedish song published by Arwiddson, in his collection of Swedish ballads, in one version of which the elfin king is called '*Herr Elfer*,' and in the second, '*Herr Ulfver*.'" Thoms's *Three Notelets on Shakespeare*, p. 76.

**ousel**, the blackbird (old Fr. *oisel*), 2 HENRY IV., iii. 2. 7; *ousel cock*, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 114. In a note on the name "The Ring Ouzel. *Turdus torquatus*," Yarrell observes, "The Blackbird is also sometimes called



Ouzel and Ousel. Thus Shakespeare," etc. *Hist. of Brit. Birds*, vol. i. p. 218, sec. ed.

out-breasted, out-voiced, out-sung, *THE TWO NOBLE KINSMEN*, v. 3. 127. See *breast*.

outlook, to face down, *KING JOHN*, v. 2. 115.

outrage — *Clamorous*, 1 *HENRY VI.*, iv. 1. 126; *the mouth of outrage*, *ROMEO AND JULIET*, v. 3. 215. In both cases this evidently means a *raging out* of the voice, as *outcry* means a *crying out*.

outvied, *THE TAMING OF THE SHREW*, ii. 1. 377. See *vie*.

outward man — *An*, "One not in the secret of affairs" (*WARBURTON*), *ALL 'S WELL THAT ENDS WELL*, iii. 1. 11.

overhold, to keep up, to over-estimate, *TROILUS AND CRESSIDA*, ii. 3. 129. (This word is not to be found in the *Dictionaries* of Johnson, Richardson, Webster, etc.)

over-lusty, over-saucy, *HENRY V.*, iv. Prologue, 18.

overpass'd *thy days*, passed away, spent, *thy days*, 1 *HENRY VI.*, ii. 5. 117.

over-red, to cover over with red, *MACBETH*, v. 3. 14.

overscutched *huswives*, over-whipped strumpets, 2 *HENRY IV.*, iii. 2. 308. (Cotgrave has "A scutcher, *Verge*, *hous-siue*." *Fr. and Engl. Dict.*; and Ray gives "An over-switcht house-wife, that is, a whore." *North Country Words*, p. 47, ed. 1768); but Malone, inclining to believe that *overscutched* "is used in a wanton sense," quotes from *Maroccus Extaticus*, 1595, "his private *scutcherie* hurts [wounds] not the commonwealth farther than that his whore shall have a house rent-free." P. 15, ed. Percy Soc.

oversee *this will* — *Thou, Collatine, shalt*, *THE RAPE OF LUCRECE*, 1205. "Overseers were frequently added in Wills from the superabundant caution of our ancestors; but our law acknowledges no such persons, nor are they

(as contradistinguished from executors) invested with any legal rights whatsoever. In some old Wills the term *overseer* is used instead of *executor*," etc. (MALONE).

**over-swear**, to swear over again, *TWELFTH NIGHT*, v. 1. 261.

**overture**, an opening, a discovery, a disclosure: *You had only in your silent judgement tried it, Without more overture*, *THE WINTER'S TALE*, ii. 1. 172; *the overture of thy treasons*, *KING LEAR*, iii. 7. 88.

**owe**, to own, to have, to possess: *That such an ass should owe them*, *THE TWO GENTLEMEN OF VERONA*, v. 2. 28; *As they themselves would owe them*, *MEASURE FOR MEASURE*, i. 4. 83; *Owe and succeed thy weakness*, *MEASURE FOR MEASURE*, ii. 4. 123; *the house I owe*, *THE COMEDY OF ERRORS*, iii. 1. 42; *Which native she doth owe*, *LOVE'S LABOUR'S LOST*, i. 2. 102; *all perfections that a man may owe*, *LOVE'S LABOUR'S LOST*, ii. 1. 6; *All the power this charm doth owe*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 2. 79; *the wealth I owe*, *ALL'S WELL THAT ENDS WELL*, ii. 5. 78; *ourselves we do not owe* ("we are not our own masters," STEEVENS), *TWELFTH NIGHT*, i. 5. 294; *which owe A moiety of the throne*, *THE WINTER'S TALE*, iii. 2. 36; *England did never owe so sweet a hope*, *1 HENRY IV.*, v. 2. 68; *But owe thy pride thyself*, *CORIOLANUS*, iii. 2. 180; *the disposition that I owe*, *MACBETH*, iii. 4. 113; *targets like the men that owe them*, *ANTONY AND CLEOPATRA*, iv. 8. 31; *which You make more rich to owe*, *PERICLES*, v. 1. 116; *that praise which Collatine doth owe*, *THE RAPE OF LUCRECE*, 82; *the noblest grace she owed*, *THE TEMPEST*, iii. 1. 45; *That blood which owed the breadth of all this isle*, *KING JOHN*, iv. 2. 99; *the party that owed it*, *2 HENRY IV.*, i. 2. 4; *the prince that owed that crown*, *RICHARD III.*, iv. 4. 142; *seeming owed* (his own), *A LOVER'S COMPLAINT*, 327; *Which thou owedst yesterday*, *OTHELLO*, iii. 3. 337; *no sound That the earth owes*, *THE TEMPEST*, i. 2. 407; *The jeweller that owes the ring*, *ALL'S WELL THAT ENDS WELL*, v. 3. 290; *which*

*you truly owe To him that owes it*, KING JOHN, ii. 1. 248 ;  
*all the treasure that thine uncle owes*, KING JOHN, iv. 1. 123 ;  
*That owes two buckets*, RICHARD II., iv. 1. 185 ; *that dear*  
*perfection which he owes*, ROMEO AND JULIET, ii. 2. 46 ;  
*those infirmities she owes*, KING LEAR, i. 1. 202 ; *The name*  
*thou owest not*, THE TEMPEST, i. 2. 454 ; *Lend less than*  
*thou owest*, KING LEAR, i. 4. 119 ; *who owest his strength*,  
 THE TWO NOBLE KINSMEN, i. 1. 88 ; *that fair thou owest*,  
 SONNETS, xviii. 10 ; *owing Not a hair-worth of white*, THE  
 TWO NOBLE KINSMEN, v. 4. 50.

owl was a baker's daughter — *They say the*, HAMLET, iv. 5. 40.

"This is a common story among the vulgar in Gloucestershire, and is thus related: 'Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him; but was reprimanded by her daughter, who insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous size. Whereupon the baker's daughter cried out "Heugh, heugh, heugh;" which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird.' The story is often related to children, in order to deter them from such illiberal behaviour to poor people" (DOUCE). On legends similar to this, see Thoms's *Three Notelets on Shakespeare*, p. 110.

owls, and sprites — *With goblins*, THE COMEDY OF ERRORS, ii. 2. 189. Here Steevens cites from Breton's *Cornucopiæ*, *Pasquil's Night-cap*, etc., 1612, p. 38,

"No *oules*, hobgoblins, ghosts, nor water-spright;"

and Malone, from Copley's *Fig for Fortune*, 1596, p. 63,

"No bug, no bale, nor horrid *owlerie*."

own — *When no man was his*, *When no man was in his* senses, THE TEMPEST, v. 1. 213.

**oxlips**, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 250; THE WINTER'S TALE, iv. 4. 125. "*Oxlip* (*Primula elatior*) grows in woods and pastures, and blooms in April and May. It is a handsome plant like the cowslip, but larger." Beisly's *Shakspeare's Garden*, etc., p. 46. As to the epithet *bold* applied to *oxlips* in the second of the passages referred to above, Steevens says, "The oxlip has not a weak flexible stalk like the cowslip, but erects itself boldly in the face of the sun."

**oyes** (*oyez*, hear ye, Fr.), the usual introduction to a proclamation or advertisement of the public crier, THE MERRY WIVES OF WINDSOR, v. 5. 39; TROILUS AND CRESSIDA, iv. 5. 143.

## P

**pace goes backward**, with a purpose *It hath to climb* — *That by a*, "That goes backward step by step, with a design in each man to aggrandize himself, by slighting his immediate superior" (JOHNSON), TROILUS AND CRESSIDA, i. 3. 128.

**paced yet** — *She's not*, "She has not yet learned her *paces*" (MALONE), PERICLES, iv. 6. 62.

**pack**, "to practise unlawful confederacy or collusion" (JOHNSON). *Go pack* ("contrive insidiously," STEEVENS) *with him*, TITUS ANDRONICUS, iv. 2. 156; *were he not pack'd* (confederate) *with her*, THE COMEDY OF ERRORS, v. 1. 219; *pack'd* (confederate) *in all this wrong*, MUCH ADO ABOUT NOTHING, v. 1. 285.

**pack cards**, to sort or shuffle the cards unfairly: *Pack'd cards with Cæsar*, ANTONY AND CLEOPATRA, iv. 14. 19.

**packing**, iniquitous collusion, underhand contrivance: *Here's packing, with a witness*, THE TAMING OF THE SHREW, v. 1. 105.

**Pacorus**, *Orodes* — *Thy*, ANTONY AND CLEOPATRA, iii. 1. 4. "Pacorus was the son of Orodes, king of Parthia" (STEEVENS).

**paction**, a compact, a contract, an alliance, *HENRY V.*, v. 2. 356.

**paddock**, a toad, *HAMLET*, iii. 4. 190.

**Paddock**, a familiar spirit, in the shape of a toad, *MACBETH*, i. 1. 9.

**pagan** "seems to have been a cant term, implying irregularity either of birth or manners" (*STEEVENS*): *What a pagan rascal is this!* 1 *HENRY IV.*, ii. 3. 26; *What pagan (prostitute) may that be?* 2 *HENRY IV.*, ii. 2. 147; *Bond-slaves and pagans*, *OTHELLO*, i. 2. 99.

**page**, to follow as a page: *page thy heels*, *TIMON OF ATHENS*, iv. 3. 223.

**paid**, beaten. See first *pay*.

**paid**, punished, dispatched, etc. See second *pay*.

**pain**, a penalty, a punishment: *Accountant to the law upon that pain*, *MEASURE FOR MEASURE*, ii. 4. 86.

**painted cloth** — *You will be scraped out of the*, *LOVE'S LABOUR'S LOST*, v. 2. 570; *I answer you right painted cloth, from whence you have studied your questions*, *AS YOU LIKE IT*, iii. 2. 258; *Lazarus in the painted cloth*, 1 *HENRY IV.*, iv. 2. 25; *by a painted cloth be kept in awe*, *THE RAPE OF LUCRECE*, 245; *set this in your painted cloths*, *TROILUS AND CRESSIDA*, v. 10. 45. *Painted cloth*, used as hangings for rooms, was cloth or canvas, painted in oil, representing various subjects, with devices and mottoes or proverbial sayings interspersed: it has been erroneously explained to mean "tapestry." (The following homely story is related by the honest water-poet:

"There's an old speech, a Tayler is a Thiefe,  
And an old speech he hath for his reliefe,  
I'll not equivocate, I'll give him 's due, —  
He [truly] steales not, or he steales not, true.  
Those that report so, mighty wrong doe doe him,  
For how can he steale that, that's brought vnto him?

And it may be they were false idle speeches,  
 That one brought cotton once, to line his breeches,  
 And that the Tayler laid the cotton by,  
 And with old *painted cloth* the roome supply,  
 Which as the owner [for his vse] did weare,  
 A nayle or sceg by chance his breech did teare,  
 At which he saw the linings, and was wroth  
 For Diues and *Lazarus on the painted cloth*,  
 The Glutton's dogs, and hels fire hotly burning,  
 With fiends and fleshhookes, whence ther's no returning.  
 He rip'd the other breech, and there he spide  
 The pamper'd Prodigall on cockhorse ride;  
 There was his fare, his fidlers, and his whores,  
 His being poore, and beaten out of doores,  
 His keeping hogs, his eating huskes for meat,  
 His lamentation, and his home retreat,  
 His welcome to his father, and the feast,  
 The fat calfe kill'd, all these things were exprest.  
 These transformations fild the man with feare,  
 That he hell-fire within his breech should beare;  
 He mus'd what strange inchantments he had bin in,  
 That turn'd his linings into *painted linen*.  
 His feare was great, but at the last to rid it,  
 A wizzard told him, 'twas the Tayler did it."

*A Thiefe*, p. 119; *Taylor's Workes*, 1630.

I add a specimen of painted-cloth poetry, which has been preserved by the same writer, who copied it from the walls of a room at the Star in Rye in the year 1653 :

" And as upon a bed I musing lay,  
 The chamber hang'd with *painted cloth*, I found  
 My selfe with sentences beleaguerd round:  
 There was Philosophy and History,  
 Poetry, *Ænigmatick* mystery.  
 I know not what the town in wealth may be,  
 But sure I on that chamber walls did see  
 More wit than al the town had, and more worth  
 Than my unlearned Muse can well set forth.  
 I will not hold my reader in dilemma,  
 This truly, lying, I transcribed them a.

*No flower so fresh, but frost may it deface,  
 None sits so fast, but hee may lose his place.  
 'Tis concord keeps a realme in stable stay,  
 But discord brings all kingdomes to decay.*

*No subject ought (for any kinde of cause)  
Resist his prince, but yeeld him to the lawes.  
Sure God is just, whose stroake delayed long  
Doth light at last with paine more sharpe and strong.  
Time never was, nor n'ere I thinke shall be,  
That truth [unshent] might speake, in all things free.*  
This is the sum, the marrow, and the pith,  
My lying chamber was adorned with:  
And 'tis supposed, those lines written there  
Have in that roome bin more than 40 yeare."

*The Certain Travailes of an uncertain Journey, etc.,*  
1653, p. 19.)

**painted one way like a Gorgon, The other way's a Mars—**  
*Though he be, ANTONY AND CLEOPATRA, ii. 5. 116.* "An allusion to the 'double' pictures in vogue formerly, of which Burton says, — 'Like those double or turning pictures; stand before which you see a fair maid, on the one side an ape, on the other an owl.' And Chapman, in 'All Fools,' act i. sc. 1,

'But like a couzening picture, which one way  
Shows like a crow, another like a swan.'" (STAUNTON).

**painted upon a pole,** "that is, on cloth suspended on a pole"  
(MALONE), *MACBETH*, v. 8. 26.

**pajock, HAMLET, iii. 2. 278.** Here *pajock* certainly means "peacock." I have often heard the lower classes in the north of Scotland call the peacock "*pea-jock*;" and their almost invariable name for the turkey-cock is "*bubbly-jock*."

**palabras, MUCH ADO ABOUT NOTHING, iii. 5. 15; paucas pallabris, THE TAMING OF THE SHREW, Induction, 1. 5.** The former is equivalent to, and the latter is a corruption of the Spanish *pocas palabras*, that is, "few words;" a phrase, which, as it would seem from various passages of our early writers, was formerly current even among the vulgar in England.

**palates theirs — You are plebeians . . . the great'st taste Most, CORIOLANUS, iii. 1. 104.** "The plain meaning is, 'that



senators and plebeians are equal, when the highest taste is best pleased with that which pleases the lowest,' etc.'" (STEEVENS). "I think the meaning is, the plebeians are no less than senators, when, the voices of the senate and the people being blended together, the predominant taste of the compound smacks more of the populace than the senate" (MALONE).

**pale**, paleness : *a sudden pale*, VENUS AND ADONIS, 589.

**pale**, to make pale : *to pale his uneffectual fire*, HAMLET, i. 5. 90.

**pale**, to enclose as with a pale, to encompass, to encircle : *pale your head in Henry's glory*, 3 HENRY VI., i. 4. 103 ; *paled in With rocks*, CYMBELINE, iii. 1. 19 ; *Pales in the flood with men*, HENRY V., v. Prologue, 10 ; *Whate'er the ocean pales*, ANTONY AND CLEOPATRA, ii. 7. 67.

**pale** — *The red blood reigns in the winter's*, THE WINTER'S TALE, iv. 3. 4. "The meaning is, 'the red, the *spring* blood now *reigns o'er* the parts lately under the *dominion of winter*.' The *English pale*, the *Irish pale*, were frequent expressions in Shakespeare's time ; and the words *red* and *pale* were chosen for the sake of the antithesis" (FARMER). Qy. is any thing more meant than that "the red blood reigns in the place of the pale blood of winter" ?

**pale** — *Then, if you can, Be*, CYMBELINE, ii. 4. 96. A passage which has been both mispointed and misinterpreted : it really means "Then, if you can (that is, if anything has power to make you change colour), be pale (become pale at the sight of this)."

**pall**, to cloak, to wrap : *pall thee in the dunnest smoke of hell*, MACBETH, i. 5. 48.

**pall'd fortunes**, decayed, waned, impaired fortunes, ANTONY AND CLEOPATRA, ii. 7. 81.

**palliament**, a robe, TITUS ANDRONICUS, i. 1. 182.

**palm** in *Athens again, and flourish* — *A*, TIMON OF ATHENS, v. 1. 11. "The righteous shall flourish like the palm tree." *Psalm* xcii. 12.

**palter**, "to shuffle, to equivocate, to act or speak unsteadily or dubiously with the intention to deceive" (CRAIK), TROILUS AND CRESSIDA, ii. 3. 227; v. 2. 48; JULIUS CÆSAR, ii. 1. 126; MACBETH, v. 8. 20; ANTONY AND CLEOPATRA, iii. 11. 63.

**pang**, to give violent pain to, to torture: *how thy memory Will then be pang'd by me*, CYMBELINE, iii. 4. 94; *a sufferance panging As soul and body's severing*, HENRY VIII., ii. 3. 15.

**pansies**, *that 's for thoughts*, HAMLET, iv. 5. 173 (where Ophelia seems to be addressing Laertes). The *pansy* is the *viola tricolour*, called also *heart's-ease*, *love-in-idleness*, etc.: it "*is for thoughts*," on account of its name, — from the Fr. *pensée*.

**pantaloon**, As YOU LIKE IT, ii. 7. 158; THE TAMING OF THE SHREW, iii. 1. 36. *Il Pantalone* means properly one of the regular characters in the old Italian comedy. "There are four standing characters that enter into every piece that comes on the stage, the Doctor, Harlequin, *Pantalone*, and Coviello. . . . *Pantalone* is generally an old cully." Addison's *Remarks on Several Parts of Italy*, etc., pp. 101-2, ed. 1705.

**pantler**, the servant who took care of the pantry or of the bread, THE WINTER'S TALE, iv. 4. 56; 2 HENRY IV., ii. 4. 228, 303; CYMBELINE, ii. 3. 124.

**paper** — *Give away thyself in*, TIMON OF ATHENS, i. 2. 244. Here *paper* is explained "securities," the passage meaning that Timon will "be ruined by his securities entered into" (THEOBALD).

**papers** — *He*, He registers, sets down in writing, HENRY

VIII., i. 1. 80. (Mr. Grant White, in his *Supplementary Notes*, cites from Warner,

"Set is the soueraigne sonne did shine when *paperd* last our penne."  
*Cont. of Albions England*, chap. 80, ed. 1606.)

**parallel course** — *To counsel Cassio to this*, "[To this] course level, and even with his design" (JOHNSON), OTHELLO, ii. 3. 338.

**parcel**, a part: *the lips is parcel of the mouth*, THE MERRY WIVES OF WINDSOR, i. 1. 209; *a branch and parcel of mine oath*, THE COMEDY OF ERRORS, v. 1. 106; *his eloquence the parcel* (item) *of a reckoning*, 1 HENRY IV., ii. 4. 98; *no parcel of my fear*, 3 HENRY VI., v. 6. 38; *men's judgments are A parcel of their fortunes* ("that is, as we should say at present, 'are of a piece with them,'" STEEVENS), ANTONY AND CLEOPATRA, iii. 13. 32; *Though parcel of myself*, THE TWO NOBLE KINSMEN, v. 1. 24; *mark'd him In parcels*, AS YOU LIKE IT, iii. 5. 124; *The parcels and particulars of our grief*, 2 HENRY IV., iv. 2. 36; *Whereof by parcels she had something heard*, OTHELLO, i. 3. 154.

**parcel the sum of my disgraces by Addition of his envy!** — *That mine own servant should*, "The meaning, I think, either is, 'That this fellow should add one more parcel or item to the sum of my disgraces, namely, his own malice,' or 'that this fellow should *lot up* the sum of my disgraces, and add his own malice to the account'" (MALONE), ANTONY AND CLEOPATRA, v. 2. 162.

**parcel-bawd**, part bawd, half bawd, MEASURE FOR MEASURE, ii. 1. 61.

**parcel-gilt goblet**, 2 HENRY IV., ii. 1. 83. "*Parcel-gilt* means what is now called by artists *partly-gilt*; that is, where part of the work is gilt, and part left plain or ungilded" (MALONE).

**'pardonne moi'** — *Say*, RICHARD II., v. 3. 119. "That is, *excuse me*, a phrase used when anything is civilly denied" (JOHNSON).

**Paris-garden.** See *Parish-garden*.

**Parish-garden** (Paris-garden, *Cambridge*), a vulgarism for *Paris-garden*, the famous bear-garden in Southwark, HENRY VIII., v. 4. 2. "Paris-Garden is the place on the Thames bankside at London, where the bears are kept and baited ; and was anciently so called from Robert de Paris, who had a house and garden there in Richard the Second's time," etc. Blount's *Glossographia*, 1681, p. 473.

**parish-top**, TWELFTH NIGHT, i. 3. 38. "A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work" (STEEVENS).

**'paritors**, LOVE'S LABOUR'S LOST, iii. 1. 176. "An *apparitor*, or *paritor*, is an officer of the Bishop's Court, who carries out citations : as citations are most frequently issued for fornication, the *paritor* is put under Cupid's government" (JOHNSON).

**parle**, a parley, THE TWO GENTLEMEN OF VERONA, i. 2. 5 ; THE TAMING OF THE SHREW, i. 1. 113 ; KING JOHN, ii. 1. 205, 226 ; RICHARD II., i. 1. 192 ; (parley, *Cambridge*), RICHARD II., iii. 3. 33 ; HENRY V., iii. 3. 2. *Rome's emperor, and nephew, break the parle* ("Dr. Johnson makes the sense 'begin the parley.' Is it not rather 'break off this sort of discourse' ? for Lucius and Saturninus had already begun the parley by sparring language : to prevent the continuance of it Marcus interferes, by declaring that their quarrels must be adjusted by gentle words," DOUCE), TITUS ANDRONICUS, v. 3. 19.

**parle**, to parley : *to parle, to court and dance*, LOVE'S LABOUR'S LOST, v. 2. 122 ; *their parling looks*, THE RAPE OF LUCRECE, 100.

**parlous**, a corruption of *perilous* — alarming, amazing, keen, shrewd : A MIDSUMMER-NIGHT'S DREAM, iii. 1. 12 ; AS YOU

LIKE IT, iii. 2. 40 ; RICHARD III., ii. 4. 35 ; iii. 1. 154 ;  
(perilous, *Cambridge*), ROMEO AND JULIET, i. 3. 55.

**parlously**, perilously — amazingly, THE TWO NOBLE KINSMEN, ii. 3. 54.

**parmaceti**, a corrupt form of *spermaceti*, 1 HENRY IV., i. 3. 58.

**parrot**, '*beware the rope's-end*' — *Prophecy like the*, THE COMEDY OF ERRORS, iv. 4. 40 ; *I cry, a rope ! a rope !* 1 HENRY VI., i. 3. 53. On the first of these passages Warburton observes : "This alludes to people's teaching that bird unlucky words ; with which, when any passenger was offended, it was the standing joke of the wise owner to say, 'Take heed, sir, my parrot prophesies.' To this Butler hints, where, speaking of Ralpho's skill in augury, he says [*Hudibras*, P. i. C. i.],

'Could tell what subtlest parrots mean,  
That speak, and think contrary clean ;  
What member 'tis of whom they talk,  
When they cry *rope*, and *walk*, *knave*, *walk*.'

**part**, partly : *And, part, being prompted by your present trouble*, TWELFTH NIGHT, iii. 4. 327 ; *Doth part his function* ("Partly performs his office," MALONE), *and is partly blind*, SONNETS, cxiii. 3.

**part**, a party : *the frozen bosoms of our part*, 2 HENRY VI., v. 2. 35 ; *all our present parts*, 2 HENRY VI., v. 2. 87 ; *to show a noble grace to both parts*, CORIOLANUS, v. 3. 121 ; *Praying for both parts*, ANTONY AND CLEOPATRA, iii. 4. 14.

**part**, to depart : *we shall part with neither*, THE COMEDY OF ERRORS, iii. 1. 67 ; *An thou let part so*, TWELFTH NIGHT, i. 3. 57 ; *An you part so*, TWELFTH NIGHT, i. 3. 59 ; *part Into this sea of air*, TIMON OF ATHENS, iv. 2. 21 ; *France in choler parted*, KING LEAR, i. 2. 23 ; *When we with tears parted* *Pentapolis*, PERICLES, v. 3. 39.

**partake**, to extend participation of : *your exultation Partake to every one*, THE WINTER'S TALE, v. 3. 132 ; *our mind*

*partakes Her private actions to your secrecy*, PERICLES, i. 1. 153.

**partake**, to take part: *When I against myself with thee partake*, SONNETS, cxlix. 2.

**partaker**, a partner, a confederate: *your partaker Pole*, 1 HENRY VI., ii. 4. 100.

**parted so much honesty among 'em** — *They had*, "They had shared, etc., that is, had so much honesty among them" (STEEVENS), HENRY VIII., v. 2. 28.

**parted** — *How dearly ever*, "However excellently endowed, with whatever *dear* or precious *parts* enriched or adorned" (JOHNSON), TROILUS AND CRESSIDA, iii. 3. 96.

**partial slander** — *A*, "The reproach of partiality" (JOHNSON), RICHARD II., i. 3. 241.

**partialize**, to make partial, RICHARD II., i. 1. 120.

**participate**, participant, participating: *mutually participate*, CORIOLANUS, i. 1. 101.

**particularly** — *My free drift Halts not*, "My design does not stop at any single character" (JOHNSON), TIMON OF ATHENS, i. 1. 49.

**partisan**, a kind of pike or halberd, HAMLET, i. 1. 140; ANTONY AND CLEOPATRA, ii. 7. 13; *partisans*, ROMEO AND JULIET, i. 1. 71, 92; CYMBELINE, iv. 2. 402. ("The partisan may be described as a sharp two-edged sword placed on the summit of a staff for the defence of foot-soldiers against cavalry," FAIRHOLT.)

**Partlet here** — *Thy Dame*, THE WINTER'S TALE, ii. 3. 75; *Dame Partlet the hen*, 1 HENRY IV., iii. 3. 51. "*Dame Partlet* is the name of the hen in the old story-book of *Reynard the Fox*; and in Chaucer's tale of *The Cock and the Fox* the favourite hen is called *dame Pertelote*" (STEEVENS). So named from *partlet*, a woman's ruff or band,

because a hen has frequently a kind of ruff or ring of feathers on her neck.

**party**, a part : *Which on thy royal party granted once*, RICHARD II., iii. 3. 115.

**party-verdict gave** — *Whereto thy tongue a*, RICHARD II., i. 3. 234. "That is, you had yourself a part or share in the verdict that I pronounced" (MALONE).

**pash**, "to strike a thing with such force as to crush it to pieces" (Gifford's note on *Massinger's Works*, vol. i. p. 38, ed. 1813), *TROILUS AND CRESSIDA*, ii. 3. 198; *pashed*, *TROILUS AND CRESSIDA*, v. 5. 10.

**pash and the shoots that I have**, etc. — *Thou want'st a rough*, *THE WINTER'S TALE*, i. 2. 128. "In connection with the context, signifies — 'to make thee a calf thou must have the tuft on thy forehead and the young horns that shoot up in it, as I have'" (HENLEY). "You tell me (says Leontes to his son) that you are like me; that you are my calf. I am the horned bull : thou wantest the rough head and the horns of that animal, completely to resemble your father" (MALONE). "A mad *Pash*, a Mad-brain. *Chesh*." Ray's *North Country Words*, p. 48, ed. 1768. "*Pash*. The head, rather a ludicrous term." Jamieson's *Etym. Dict. of the Scot. Language*.

**pass**, to surpass, to exceed limits, to pass belief : *so cried and shrieked at it, that it passed*, *THE MERRY WIVES OF WINDSOR*, i. 1. 271; *so laughed, that it passed*, *TROILUS AND CRESSIDA*, i. 2. 161; *Why, this passes*, *THE MERRY WIVES OF WINDSOR*, iv. 2. 107; *He passes*, *TIMON OF ATHENS*, i. 1. 12; *a passing shame*, *THE TWO GENTLEMEN OF VERONA*, i. 2. 17; *her passing deformity*, *THE TWO GENTLEMEN OF VERONA*, ii. 1. 67; *O passing traitor*, *3 HENRY VI.*, v. 1. 106.

**pass**, to die : *let him pass peaceably*, *2 HENRY VI.*, iii. 3. 25; *Thus might he pass indeed*, *KING LEAR*, iv. 6. 47; *O, let him pass!* *KING LEAR*, v. 3. 313.



**pass**, to pass sentence: *That thieves do pass on thieves*, MEASURE FOR MEASURE, ii. 1. 23; *we may not pass upon his life*, KING LEAR, iii. 7. 23; *passing on the prisoner's life*, MEASURE FOR MEASURE, ii. 1. 19.

**pass**, to care for, to regard: *As for these silken-coated slaves, I pass not*, 2 HENRY VI., iv. 2. 123. ("I passe not for it. *Il ne m'en chaut, ie ne m'en soucie point.*" Cotgrave's *Fr. and Engl. Dict.*)

**pass**, to assure, to convey: *And pass my daughter a sufficient dower*, THE TAMING OF THE SHREW, iv. 4. 45.

**passable**, that may be passed through: *a passable carcass*, CYMBELINE, i. 2. 8.

**passable**, sufficient to procure a pass or admission: *the virtue of your name Is not here passable*, CORIOLANUS, v. 2. 13.

**passado**, a pass or motion forwards (a fencing term), LOVE'S LABOUR'S LOST, i. 2. 168; ROMEO AND JULIET, ii. 4. 25; iii. 1. 82. What follows is quoted by Capell from the translation of Vincentio Saviolo's *Practise of the Duello*, 1595: "If your enemy be first to strike at you, and if at that instant you would make him a *passata* or remove, it behoveth you to be very ready with your feet and hand, and being to *passe* or enter, you must take heede, etc. н 3 . . . or in both these false thrusts, when he beateth them by with his rapier, you may with much sodainnesse make a *passata* with your lefte foote, and your dagger commaunding his rapier, you maie give him a *punta*, either *dritta* or *riversa*. κ 2." *The School of Shakespeare*, p. 229.

**passage** — *For his*, "As to order taken for the ceremony of conveying him" (CALDECOTT), HAMLET, v. 2. 390.

**passage**, the moving to and fro, the crossing, of passengers: *in the stirring passage of the day*, THE COMEDY OF ERRORS, iii. 1. 99; *no watch? no passage?* ("no passengers? nobody going by?" JOHNSON), OTHELLO, v. 1. 37.

**passage**, a passing away : *Might but redeem the passage of your age!* 1 HENRY VI., ii. 5. 108.

**passed the careires** — *And so conclusions*, THE MERRY WIVES OF WINDSOR, i. 1. 161 ; *he passes some humours and careers*, HENRY V., ii. 1. 123. “[In the first of these passages] Bardolph means to say, ‘and so in the end he reeled about . . . like a horse *passing a carier*.’ To *pass a carier* was a technical term” (MALONE). “It was the same as *running a career*, or galloping a horse violently backwards and forwards, stopping him suddenly at the end of the career” (DOUCE).

**passes** — *Hath look'd upon my*, MEASURE FOR MEASURE, v. 1. 368. Here *passes* has been explained “artful devices, deceitful contrivances,” and “courses.”

**passing** (used adverbially), exceedingly : *passing fair*, THE TWO GENTLEMEN OF VERONA, iv. 4. 144 ; *LOVE'S LABOUR'S LOST*, iv. 3. 99 ; *ROMEO AND JULIET*, i. 1. 234 ; *passing fell*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 20 ; *passing short*, AS YOU LIKE IT, iii. 5. 137 ; *passing excellent*, THE TAMING OF THE SHREW, Induction, 1. 65 ; *a passing merry one*, THE WINTER'S TALE, iv. 4. 282 ; *passing light in spirit*, 2 HENRY IV., iv. 2. 85 ; *passing cowardly*, CORIOLANUS, i. 1. 201.

**passion**, sorrow, emotion : *I must speak in passion*, 1 HENRY IV., ii. 4. 375 ; *A mother's tears in passion for her son*, TITUS ANDRONICUS, i. 1. 106 ; *the tender boy, in passion moved*, TITUS ANDRONICUS, iii. 2. 48 ; *I feel my master's passion* (“suffering,” STEEVENS), TIMON OF ATHENS, iii. 1. 55 ; *I have much mistook your passion* (“the nature of the feelings from which you are now suffering,” STEEVENS), JULIUS CÆSAR, i. 2. 48 ; *You shall offend him and extend (prolong) his passion*, MACBETH, iii. 4. 57 ; *passion in the gods*, HAMLET, ii. 2. 512 ; *well-painted passion*, OTHELLO, iv. 1. 254 ; *This borrow'd passion*, PERICLES, iv. 4. 24 ; *his passion* (passions, Dyce) *move me*, 3 HENRY VI., i. 4. 150.

**passion**, to express sorrow or emotion : *Ariadne passioning For Theseus' perjury*, THE TWO GENTLEMEN OF VERONA, iv. 4. 163 ; *Dumbly she passions*, VENUS AND ADONIS, 1059.

**passionate**, sorrowful : *She is sad and passionate* ("a prey to mournful sensations," STEEVENS) *at your highness' tent*, KING JOHN, ii. 1. 544.

**passionate**, to express passionately : *And cannot passionate our tenfold grief*, TITUS ANDRONICUS, iii. 2. 6.

**passy measures pavin** — *A*, TWELFTH NIGHT, v. 1. 192. Passy measure, a corruption of the Italian *passamezzo*, a slow dance, differing little from the action of walking. The pavin was a grave and stately dance, often mentioned by our early writers. Sir Toby, it would seem, says Malone, "means only by this quaint expression, that the surgeon is a rogue and a grave-solemn coxcomb."

**past proportion** — *The*, TROILUS AND CRESSIDA, ii. 2. 29. "The meaning is, 'that greatness to which no measure bears any proportion'" (JOHNSON).

**pastry**, a room where pastry is made ("A Pastery, *pistrina*, *placentiaria*." Coles's *Lat. and Engl. Dict.*), ROMEO AND JULIET, iv. 4. 2.

**patch**, properly a domestic fool, and used also as a term of contempt (perhaps from the Italian *pazzo*, or from his wearing a *patched* or parti-coloured coat ; compare *patched fool*) : *Thou scurvy patch!* THE TEMPEST, iii. 2. 60 ; *idiot, patch!* THE COMEDY OF ERRORS, iii. 1. 32 ; *What patch is made our porter?* THE COMEDY OF ERRORS, iii. 1. 36 ; *were there a patch set on learning*, LOVE'S LABOUR'S LOST, iv. 2. 29 ; *The patch is kind enough*, THE MERCHANT OF VENICE, ii. 5. 45 ; *What soldiers, patch?* MACBETH, v. 3. 15 ; *A crew of patches*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 9. ("It has been supposed that this term [*patch*] originated from the name of a fool belonging to Cardinal Wolsey, and that his parti-coloured dress was given to him

in allusion to his name. The objection to this is, that the motley habit worn by fools is much older than the time of Wolsey. Again, it appears that *Patch* was an appellation given not to one fool only that belonged to Wolsey. There is an epigram by Heywood, entitled *A saying of Patch my Lord Cardinal's foole*; but in the epigram itself he is twice called *Sexten*, which was his real name. In a manuscript Life of Wolsey by his gentleman usher Caven-dish [now well known from the printed copy] there is a story of another fool belonging to the Cardinal, and presented by him to the King. A marginal note states that 'this foole was callid *Master Williames*, owtherwise called *Patch*.' In Heylin's *History of the Reformation* mention is made of another fool called *Patch* belonging to Elizabeth. But the name is even older than Wolsey's time; for in some household accounts of Henry the Seventh there are payments to a fool who is named *Pechie* and *Packye*. It seems therefore more probable on the whole that fools were nick-named *Patch* from their dress; unless there happen to be a nearer affinity to the Italian *pazzo*, a word that has all the appearance of a descent from *faturus*. This was the opinion of Mr. Tyrwhitt in a note on *A Midsummer-Night's Dream*, iii. 2. 9. But although in the above instance ['The *patch* is kind enough,' — *The Merchant of Venice*, ii. 5. 45], as well as in a multitude of others, a *patch* denotes a fool or simpleton, and, by corruption, a clown, it seems to have been occasionally used in the sense of *any low or mean person*. Thus in the passage in *A Midsummer-Night's Dream* just referred to, Puck calls Bottom and his companions *a crew of patches, rude mechanicals*, certainly not meaning to compare them to

- pampered and sleek buffoons. Whether in this sense the term have a simple reference to that class of people whose clothes might be pieced or *patched* with rags; or whether it is to be derived from the Saxon verb *pæcan*, to deceive by false appearances, as suggested by the acute and in-

genious author of *The diversions of Purley*, must be left to the reader's own discernment." DOUCE.)

**patched** — *Any thing that 's mended is but*, TWELFTH NIGHT, i. 5. 43. "Alluding to the *patched* or parti-coloured garment of the [domestic] fool" (MALONE).

**patched fool**, a fool in a parti-coloured dress, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 205. Compare *motley* and *motley fool* — A.

**patchery**, roguery, TROILUS AND CRESSIDA, ii. 3. 67; TIMON OF ATHENS, v. 1. 94.

**pathetical**, affectedly and fantastically serious [?]: *a most pathetical nit!* LOVE'S LABOUR'S LOST, iv. 1. 141; *the most pathetical* ("piteously moaning, passionate," CALDECOTT) *break-promise*, AS YOU LIKE IT, iv. 1. 171.

**patience is for poltroons**, 3 HENRY VI., i. 1. 62. So the Italian proverb, *Pazienza è pasto di poltroni*.

**patience perforce**, patience of necessity: *Patience perforce with wilful choler meeting*, ROMEO AND JULIET, i. 5. 87; *Meantime, have patience*. Clar. *I must perforce*, RICHARD III., i. 1. 116. In these passages is an allusion to the proverbial saying, "Patience perforce is a medicine for a mad dog." Ray's *Proverbs*, p. 145, ed. 1768.

**patient**, or *patience*, to make patient, to tranquillize: *Patient yourself, madam*, TITUS ANDRONICUS, i. 1. 121. (Compare, in *The Famous Historie of Captaine Thomas Stukeley*, 1605, "Sir Thomas, *patience* but *yourselfe* awhile." Sig. A 2 verso.)

**patines**, THE MERCHANT OF VENICE, v. 1. 59. "A *Patine* is [properly] the small flat dish or plate [for holding the bread] used with the chalice, in the administration of the eucharist. In the time of popery, and probably in the following age, it was commonly made of gold" (MALONE).

**patronage**, to patronize, to support, to defend, 1 HENRY VI., iii. 1. 48; iii. 4. 32.

**pattern**, an instance, an example : *this pattern of thy butcheries*, RICHARD III., i. 2. 54 ; *Thou cunning'st pattern of excelling nature*, OTHELLO, v. 2. 11 ; *this pattern of the worn-out age*, THE RAPE OF LUCRECE, 1350 ; *the patterns of his foul beguiling*, A LOVER'S COMPLAINT, 170.

**pauca** (a cant expression), the abbreviation of *pauca verba* : THE MERRY WIVES OF WINDSOR, i. 1. 119 ; HENRY V., ii. 1. 77.

**paucas pallabris**. See *palabras*.

**Paul's**, and he 'll buy me a horse in Smithfield : an I could get me but a wife in the stews, I were manned, horsed, and wived—I bought him in, 2 HENRY IV., i. 2. 48 ; *That it may be this day read o'er in Paul's*, RICHARD III., iii. 6. 3. "In *The Choice of Change* [by N. Breton], 1598, 4to, it is said 'a man must not make choyce of three things in three places—of a wife in Westminster, of a servant in Paules, or of a horse in Smithfield ; lest he chuse a queane, a knave, or a jade'" (REED). "The body of old St. Paul's church in London was a constant place of resort for business and amusement. Advertisements were fixed up there, bargains made, servants hired, politics discussed, etc., etc." Nares's *Gloss.* in v. "Paul's, St."

**paved fountain**, a fountain with a pebbly bottom, A MID-SUMMER-NIGHT'S DREAM, ii. 1. 84.

**pavin**, TWELFTH NIGHT, v. 1. 192. A grave and stately dance, often mentioned by our early writers (according to Sir J. Hawkins, from *pavo*, "a peacock ;" according to Italian authors, from *Paduana*). See *passy measures pavin*—A.

**pax**, HENRY V., iii. 6. 39, 44. This was a small plate of metal—either of precious or of coarser metal—which, during a certain part of the mass, was tendered to the laity to be kissed : it was also named *osculatorium* : on its surface was engraved or embossed some religious subject, generally the Crucifixion. (Benvenuto Cellini, in his *Vita*,

mentions the *paci* made by Ambrogio Foppa, called Caradosso; and Molini, in a note on the passage, remarks: "*Paci* si chiamano quelle tavolette con immagini sacre che si porgono a baciare nelle chiese. Nel Vocab, manca l' esempio al § 10 della voce *pace* in questo significato." See pp. 50 and 499 of the [best] ed. of that most interesting biography, printed at Firenze, 1830, 12mo.)

**pay**, to beat ("To pay [beat], *Cædo*, *Percutio*." Coles's *Lat. and Engl. Dict.*): *Here 's that, I warrant you, will pay them all* (with a quibble), *THE COMEDY OF ERRORS*, iv. 4. 10; *I paid nothing for it neither, but was paid for my learning* (with a quibble), *THE MERRY WIVES OF WINDSOR*, iv. 5. 56.

**pay**, to punish, to dispatch, (in slang phraseology) to settle: *you pay him then* ("To pay, in old language, meant to thrash or beat; and here signifies to bring to account, to punish," MALONE), *HENRY V.*, iv. 1. 195; *two I am sure I have paid*, 1 *HENRY IV.*, ii. 4. 185; *seven of the eleven I paid*, 1 *HENRY IV.*, ii. 4. 211; *I have paid Percy*, 1 *HENRY IV.*, v. 3. 45; *He was paid for that*, *CYMBELINE*, iv. 2. 247; *sorry that you have paid too much, and sorry that you are paid* (a quibble — "overcome by the drink") *too much*, *CYMBELINE*, v. 4. 161.

**pay**, to requite, "to hit" (MALONE): *on the answer he pays you as surely as your feet hit the ground they step on*, *TWELFTH NIGHT*, iii. 4. 264.

**pay down for our offence by weight**, "pay the full penalty" (WARBURTON), *MEASURE FOR MEASURE*, i. 2. 115.

**payment**, a punishment: *If he come to-morrow, I 'll give him his payment*, *AS YOU LIKE IT*, i. 1. 142.

**peach**, to impeach, to accuse, to inform against, 1 *HENRY IV.*, ii. 2. 43; *peaches*, *MEASURE FOR MEASURE*, iv. 3. 10.

**peak**, to become emaciated: *Shall he dwindle, peak, and pine*, *MACBETH*, i. 3. 23.



**peak**, to mope, to be spiritless : *peak*, *Like John-a-dreams*, HAMLET, ii. 2. 561 ; *the peaking* (sneaking, pitiful) *Corrupted her husband*, THE MERRY WIVES OF WINDSOR, iii. 5. 63.

**pearl that pleased your empress' eye** — *The*, TITUS ANDRONICUS, v. 1. 42. Alluding to the proverb, "Black men are pearls in beauteous ladies' eyes." See *Black men*, etc.

**peascod instead of her ; from whom I took two cods, and, giving her them again, said, etc.** — *I remember the wooing of a*, AS YOU LIKE IT, ii. 4. 47. Here *peascod* means "a peascod-branch," and *cods* signify "pods," as in the following passage of Camden's *Remains concerning Britain*, etc. : "King Richard the Second . . . also used a *pescod branch* with the *cods* open, but the *pease* out, as it is upon his robe in his monument at Westminster." p. 453 (*Impresses*), ed. 1674 ; and so Coles, "A Cod (husk), *Siliqua*, *Folliculus*." *Lat. and Engl. Dict.* To explain Touchstone's words more fully, — "I remember the wooing of a peascod-branch instead of Jane Smile ; from which peascod-branch I took two pods, and giving them again to the peascod-branch, who represented my mistress Jane Smile, I said," etc. The use of *who* for *which*, as in the present passage, is common in Shakespeare and other writers of his time. "Our ancestors," observes Mr. Halliwell, "were frequently accustomed in their love-affairs to employ the divination of a peascod," etc. ; and something of the same kind appears to have been practised by rustic lovers at a comparatively recent period, if Gay has faithfully described the manners of his time ; for in his *Fourth Pastoral* I find Hobnelia says,

"As peascods once I pluck'd, I chanc'd to see  
One that was closely fill'd with three times three,  
Which when I cropp'd I safely home convey'd,  
And o'er my door the spell in secret laid," etc.

In the two following passages of Shakespeare *peascod* bears its usual signification, "the husk that contains the peas :"

*as a squash is before 'tis a peascod*, TWELFTH NIGHT, i. 5. 149; *a shealed peascod*, KING LEAR, i. 4. 198.

**peat**, a pet, a fondling, a darling, THE TAMING OF THE SHREW, i. 1. 78.

**peck**, to pitch. See *pick*.

**pedant**, a teacher of languages, a schoolmaster, LOVE'S LABOUR'S LOST, iii. 1. 167; v. 2. 533, 538; THE TAMING OF THE SHREW, iii. 1. 4, 46, 85; iv. 2. 63; TWELFTH NIGHT, iii. 2. 70.

**pedascule**, THE TAMING OF THE SHREW, iii. 1. 48. "He should have said *Didascule*; but thinking this too honourable, he coins the word *Pedascule*, in imitation of it, from *pedant*" (WARBURTON). "I believe it is no coinage of Shakespeare's; it is more probable that *it lay in his way, and he found it*" (STEEVENS).

**peel'd**, having a shaven crown, tonsured: *Peel'd priest*, 1 HENRY VI., i. 3. 30.

'**peer out**, *peer out!*' "appear horns!" (JOHNSON), THE MERRY WIVES OF WINDSOR, iv. 2. 21.

**peevish** appears to have generally signified, during Shakespeare's days, "silly, foolish, trifling," etc.; and such would seem to be its import in the greater number of the following passages, though, no doubt, the word was formerly used to signify, as now, "pettish, perverse," etc.: *peevish girl*, THE TWO GENTLEMEN OF VERONA, v. 2. 49; *he is something peevish* (foolish) *that way*, THE MERRY WIVES OF WINDSOR, i. 4. 12 (where Malone thinks that *peevish* is Mrs. Quickly's blunder for *precise* — wrongly; see Gifford's note on *Massinger's Works*, vol. i. p. 71, ed. 1813); *peevish sheep*, THE COMEDY OF ERRORS, iv. 1. 94; *peevish officer*, THE COMEDY OF ERRORS, iv. 4. 111; *peevish boy*, AS YOU LIKE IT, iii. 5. 109; 1 HENRY VI., ii. 4. 76; RICHARD III., iv. 2. 101; *peevish messenger*, TWELFTH NIGHT, i. 5. 284; *peevish self-will'd harlotry*, 1 HENRY

IV.,- iii. 1. 198; ROMEO AND JULIET, iv. 2. 14; *peevish fellow*, HENRY V., iii. 7. 129; *peevish broil*, 1 HENRY VI., iii. 1. 92; *peevish tokens*, 1 HENRY VI., v. 3. 186; *peevish fool*, 3 HENRY VI., v. 6. 18; *peevish brat*, RICHARD III., i. 3. 194; *peevish course*, RICHARD III., iii. 1. 31; *peevish fond*, RICHARD III., iv. 4. 417; *peevish vows*, TROILUS AND CRESSIDA, v. 3. 16; *peevish schoolboy*, JULIUS CÆSAR, v. 1. 61; *this peevish odds*, OTHELLO, ii. 3. 177; *peevish jealousies*, OTHELLO, iv. 3. 87; *He 's strange and peevish*, CYMBELINE, i. 6. 53.

**Peg-a-Ramsey**, TWELFTH NIGHT, ii. 3. 74. "There are two tunes under the name of 'Peg-a-Ramsey,' and both as old as Shakespeare's time. The first is called 'Peg-a-Ramsey' in William Ballet's *Lute Book*, and is given by Sir John Hawkins as the tune quoted in *Twelfth Night*." Chapell, *Pop. Music of the Olden Time*, 2nd ed. i. 218.

**peise**, to weigh down, to oppress: *Lest leaden slumber peise me down to-morrow*, RICHARD III., v. 3. 105.

**peise**, to poise, to balance: *The world, who of itself is peised well*, KING JOHN, ii. 1. 575.

**pelican daughters**, KING LEAR, iii. 4. 74. "The young pelican is fabled to suck the mother's blood" (JOHNSON).

**pelleted**, formed into small balls (globules, drops): *That season'd woe had pelleted in tears*, A LOVER'S COMPLAINT, 18.

**pelleted**, consisting of small balls (hail-stones): *By the discandyng of this pelleted storm*, ANTONY AND CLEOPATRA, iii. 13. 165.

**pelt**, to rage clamorously: *Another smother'd seems to pelt and swear*, THE RAPE OF LUCRECE, 1418.

**pelting**, paltry, contemptible: *pelting, petty officer*, MEASURE FOR MEASURE, ii. 2. 112; *pelting river*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 91; *pelting farm*, RICHARD II., ii. 1. 60; *pelting wars*, TROILUS AND CRESSIDA, iv. 5. 267;

*pelting villages*, KING LEAR, ii. 3. 18; *pelting scurvy news*, THE TWO NOBLE KINSMEN, ii. 2. 269.

**pencils**, *ho*, etc. — *Ware*. See *ware pencils*, *ho*, etc.

**Pendragon in his litter sick**, etc., 1 HENRY VI., iii. 2. 95.

"This hero was Uther Pendragon, brother to Aurelius, and father to King Arthur. Shakespeare [the unknown author of this play] has imputed to Pendragon an exploit of Aurelius, who, says Holinshed, 'even sicke of a flixe as he was, caused himselfe to be carried forth in a litter: with whose presence his people were so incouraged, that encountering with the Saxons they wan the victorie.' Hist. of Scotland, p. 99" (STEEVENS). "Hardyng (*Chronicle*, chap. 72, 8vo [p. 120, ed. Ellis, 1812, 4to]) gives the following account of Uter Pendragon:

'For whiche the kyng ordeyned a horse litter  
To beare hym so then vnto the Verolame,  
Wher Occa laye, and Oysa also in feer,  
That Saynt Albones nowe hight of noble fame,  
Bet downe the walles; but to hym forth they came,  
Wher in battayll Occa and Oysa were slayne.  
The felde he had, and therof was full fayne.'

(GREY.)

**penetrative**, penetrating, ANTONY AND CLEOPATRA, iv. 14. 75.

**penitent**, used with a quibble, "sorry" and "doing penance:" *Are penitent for your default to-day*, THE COMEDY OF ERRORS, i. 2. 52.

**Penker** — *To Friar*. See *Shaw* — *To Doctor*, etc.

**penner**, a case for holding pens, THE TWO NOBLE KINSMEN, iii. 5. 127.

**penny of observation** — *By my*, LOVE'S LABOUR'S LOST, iii. 1. 24. The allusion probably is to a celebrated tract, often reprinted, entitled *A Pennyworth of Wit*.

**pensioners**, gentlemen of the band of Pensioners, who wore a splendid uniform, THE MERRY WIVES OF WINDSOR, ii. 2. 69; A MIDSUMMER-NIGHT'S DREAM, ii. 1. 10.

**Penthesilea**, Queen of the Amazons, *TWELFTH NIGHT*, ii. 3. 166. It must be remembered that Maria, to whom Sir Toby facetiously applies this name, is described as of diminutive size (Here Mr. Grant White refers the reader for an account of her exploits and death to a juvenile publication of mine, — *Select Translations from the Greek of Quintus Smyrnæus*).

**perch** — *By many a dern and painful*, *PERICLES*, iii. Gower, 15. "A perch is a measure of five yards and a half," says Steevens, and truly enough; but the unknown author of this portion of *Pericles* (using here the word for the sake of a rhyme) thought no more about the exact measure of a *perch* than Milton did about that of a *rood*, when he tells us that Satan "lay floating *many a rood*."

**perdie**. See *perdy*.

**perdu**, a soldier sent on a forlorn hope (Fr. *enfant perdu*), *KING LEAR*, iv. 7. 35.

**perdurable**, lasting, *HENRY V.*, iv. 5. 7; *OTHELLO*, i. 3. 337.

**perdurably**, lastingly, *MEASURE FOR MEASURE*, iii. 1. 116.

**perdy**, verily (*par dieu*), (*perdie*, *Cambridge*), *THE COMEDY OF ERRORS*, iv. 4. 68; *TWELFTH NIGHT*, iv. 2. 73; *HENRY V.*, ii. 1. 47; *HAMLET*, iii. 2. 288; *KING LEAR*, ii. 4. 83.

**peregrinate**, "of a foreign or outlandish cast" (CAPELL), *LOVE'S LABOUR'S LOST*, v. 1. 12.

**perfect**, to instruct fully: *Her cause and yours I 'll perfect him withal*, *MEASURE FOR MEASURE*, iv. 3. 138; *Being once perfected how to grant suits*, *THE TEMPEST*, i. 2. 79.

**perfect**, certain, well assured, well informed: *Thou art perfect, then, our ship*, etc., *THE WINTER'S TALE*, iii. 3. 1; *Thou hast a perfect thought*, *KING JOHN*, v. 6. 6; *in your state of honour I am perfect* ("I am perfectly acquainted with your rank of honour," STEEVENS), *MACBETH*, iv. 2. 65; *I am perfect That the Pannonians*, etc., *CYMBELINE*, iii. 1. 71; *I am perfect what*, *CYMBELINE*, iv. 2. 119.

**perforce**, by violence: *took perforce My ring away*, THE COMEDY OF ERRORS, iv. 3. 89; *take perforce my husband from the abbess*, THE COMEDY OF ERRORS, v. 1. 117; *she perforce withholds the loved boy*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 26; *what he hath taken away from thy father perforce*, AS YOU LIKE IT, i. 2. 17; *He that perforce robs lions of their hearts*, KING JOHN, i. 1. 268, etc.

**perforce**, of necessity: *which perforce, I know, Thou must restore*, THE TEMPEST, v. 1. 133; *perforce I must confess*, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 131; *must perforce decay*, 2 HENRY IV., i. 1. 165; *Perforce must move*, 2 HENRY IV., iv. 5. 34; *I must perforce*, RICHARD III., i. 1. 116; *must perforce prey on itself*, KING LEAR, iv. 2. 49; *perforce must suffer*, OTHELLO, v. 2. 259; *perforce he could not But pay me*, etc., ANTONY AND CLEOPATRA, iii. 4. 6, etc.

**perfumes** — *Their diseas'd*. See *diseas'd perfumes* — *Their*.

**periapts**, "amulets; charms worn as preservatives against diseases or mischief" (HAMMER), 1 HENRY VI., v. 3. 2 (*περίπτα, amuleta*, Plato, *Rep.* p. 426 B, ed. Steph. "Periapte. A medicine hanged about any part of the bodie." Cotgrave's *Fr. and Engl. Dict.*).

**period**, an end, a conclusion: *the period* (utmost limit) *of my ambition*, THE MERRY WIVES OF WINDSOR, iii. 3. 38; *no period* ("seems to mean no proper catastrophe," STEEVENS) *to the jest*, THE MERRY WIVES OF WINDSOR, iv. 2. 197; *My worldly business makes a period*, 2 HENRY IV., iv. 5. 231; *The period of thy tyranny*, 1 HENRY VI., iv. 2. 17; *the period of their tyranny*, 2 HENRY VI., iii. 1. 149; *a period of tumultuous broils*, 3 HENRY VI., v. 5. 1; *the period to my curse*, RICHARD III., i. 3. 238; *the perfect period of this peace*, RICHARD III., ii. 1. 44; *There's his period, To sheathe his knife in us*, HENRY VIII., i. 2. 209; *My point and period*, KING LEAR, iv. 7. 97; *This would have seem'd a period*, etc., KING LEAR, v. 3. 204; *O bloody*

*period!* OTHELLO, v. 2. 360; *the period of your duty*, ANTONY AND CLEOPATRA, iv. 2. 25; *time is at his period*, ANTONY AND CLEOPATRA, iv. 14. 107.

**period**, to put an end to: *Periods his comfort*, TIMON OF ATHENS, i. 1. 102.

**perish**, to cause to perish, to destroy: *Might in thy palace perish Eleanor*, 2 HENRY VI., iii. 2. 100.

**perishen**, perish, PERICLES, ii. *Gower*, 35.

**perjure**, *wearing papers* — *Like a*, LOVE'S LABOUR'S LOST, iv. 3. 43. *Perjure*, that is, perjurer: formerly convicted perjurers, while undergoing punishment, wore a paper expressing their offence.

**perjure**, to taint with prejury, to corrupt: *want will perjure The ne'er-touch'd vestal*, ANTONY AND CLEOPATRA, iii. 12. 30.

**perpend**, to weigh, to consider attentively, THE MERRY WIVES OF WINDSOR, ii. 1. 103; AS YOU LIKE IT, iii. 2. 60; TWELFTH NIGHT, v. 1. 289; HENRY V., iv. 4. 8; HAMLET, ii. 2. 105.

**perplex'd**, bewildered, distracted: *Perplex'd in the extreme*, OTHELLO, v. 2. 349; *a thing perplex'd Beyond self-explication*, CYMBELINE, iii. 4. 7; *Leaving his spoil perplex'd in greater pain*, THE RAPE OF LUCRECE, 733.

**persever**, to persevere, THE COMEDY OF ERRORS, ii. 2. 214; A MIDSUMMER-NIGHT'S DREAM, iii. 2. 237; AS YOU LIKE IT, v. 2. 4; ALL 'S WELL THAT ENDS WELL, iii. 7. 37; iv. 2. 37; KING JOHN, ii. 1. 421; HAMLET, i. 2. 92; KING LEAR, iii. 5. 20; PERICLES, iv. 6. 105; *persevers*, THE TWO GENTLEMEN OF VERONA, iii. 2. 28.

**Perseus' horse**, TROILUS AND CRESSIDA, i. 3. 42. Here "our poet followed the author of *The Destruction of Troy* [see Introduction to *Troilus and Cressida*, Dyce's Shakespeare, 2nd edition], a book which furnished him with



some other circumstances of this play. Of the horse alluded to in the text he found in that book the following account: 'Of the blood that issued out [from Medusa's head] there engendered Pegasus, or the *flying horse*. By the flying horse that was engendered of the blood issued from her head, is understood, that of her riches issuing of that realme he [Perseus] founded and made a *ship* named Pegase,—and *this ship was likened unto an horse flying*,' etc. Again, 'By this fashion Perseus conquered the head of Medusa, and did make Pegase, the most swift ship that was in all the world.' In another place the same writer assures us, that this ship, which he always calls Perseus' flying horse, 'flew on the sea like unto a bird.' *Dest. of Troy*, 4to, 1617, p. 155-164" (MALONE). "But though classic authority be wanting that Perseus made use of a horse, Boccaccio in his *Genealogia Deorum*, lib. xii. c. 25, has quoted Lactantius as saying, that when Perseus undertook his expedition against Gorgon, at the instance of king Polydectus, he was accompanied by the winged horse Pegasus, but not that he used him in delivering Andromeda. Boccaccio adds, that others were of opinion that he had a *ship* called Pegasus. The liberties which the old French translators of Ovid's *Metamorphoses* have taken, and their interpolations, are unaccountable. Some have caused Perseus at the instant of his birth to bestride Pegasus, and travel away to Helicon. In the cuts to many of the early editions of Ovid, the designers have not only placed him on Pegasus in the adventure with Andromeda, but even in his attack upon Atlas" (DOUCE). Here Steevens remarks that "our author perhaps would not have contented himself with merely comparing one ship to another;" and on a later line, in iv. 5. 186,

"As hot as Perseus, spur thy Phrygian steed,"

he observes, "As the equestrian fame of Perseus, on the present occasion, must be alluded to, this simile will serve

to countenance my opinion, that in a former instance his horse was meant for a real one, and not, allegorically, for a ship."

**person** (parson, *Cambridge*), a parson (*person* being indeed the original and correct form of the word, — *persona ecclesiæ*): *Master person* (Master Parson, *Cambridge*), LOVE'S LABOUR'S LOST, iv. 2. 79, 86; *Our person* (parson, *Cambridge*) *misdoubts it*, LOVE'S LABOUR'S LOST, iv. 3. 190.

**personating of himself** — *It must be a*, TIMON OF ATHENS, v. 1. 32. "*Personating for representing simply*" (WARBURTON).

**perspective did lend me** — *Contempt his scornful*, ALL'S WELL THAT ENDS WELL, v. 3. 48; *A natural perspective*, TWELFTH NIGHT, v. 1. 209; *Like perspectives, which, rightly gazed upon*, etc., RICHARD II., ii. 2. 18. "The several kinds of perspective glasses that were used in Shakespeare's time may be found collected together in Scot's *Discoverie of Witchcraft*, 1584, 4to, Book xiii. ch. 19. They cannot be exceeded in number by any modern optician's shop in England. Among these, that alluded to by the Duke [in the second of the above passages] is thus described: 'There be glasses also wherein one man may see another man's image, and not his own'" (DOUCE). "This [*Like perspectives, which, rightly gazed upon*, etc.] is a fine similitude, and the thing meant is this: amongst *mathematical* recreations, there is one in *optics*, in which a figure is drawn, wherein all the rules of *perspective* are *inverted*: so that, if held in the same position with those pictures which are drawn according to the rules of *perspective*, it can present nothing but confusion: and to be seen in form, and under a regular appearance, it must be looked upon from a contrary station; or, as Shakespeare says, 'ey'd awry'" (WARBURTON). "Dr. Plot's *History of Staffordshire*, p. 391, explains this perspective,

or odd kind of 'pictures upon an indented board, which, if beheld directly, you only perceive a confused piece of work; but, if obliquely, you see the intended person's picture;' which, he was told, was made thus: 'The board being indented [or furrowed with a plough-plane], the print or painting was cut into parallel pieces equal to the depth and number of the indentures on the board, and they were pasted on the flats that strike the eye holding it obliquely, so that the edges of the parallel pieces of the print or painting exactly joining on the edges of the indentures, the work was done' " (TOLLET). "*Perspective*. Apparently used for a kind of optical deception, showing different objects through or in the glass from what appeared without it; like the anamorphosis." Nares's *Gloss*. (Compare Baxter's *Sir P. Sydneys Ourania*, 1606 :

" *Glasses perspective,*  
Composed by Arte Geometricall,  
Whereby beene wrought thinges Supernaturall;  
Men with halfe bodies, men going in th' Ayre,  
Men all deformed, men as angels fayre,  
Besides other thinges of great admiration,  
Wrought by this Glasses Fabrication."

Sig. L 3 verso.)

**perspectively**, as in a perspective, HENRY V., v. 2. 314. See the preceding article.

**persuade**, "to treat by persuasion" (Johnson's *Dict.*): *have all persuaded with him*, THE MERCHANT OF VENICE, iii. 2. 283.

**pertly**, alertly, quickly: *appear, and pertly!* THE TEMPEST, iv. 1. 58.

**pertly**, saucily: *that pertly front your town*, TROILUS AND CRESSIDA, iv. 5. 219. "

**pervert**, to turn away or aside: *pervert the present wrath He hath against himself*, CYMBELINE, ii. 4. 151.

**pestering**, crowding, thronging, CORIOLANUS, iv. 6. 7. (So in *Alarum for London*, 1602,

“It is impossible to passe the streetes,  
They are so *pesterd* with this brainsicke crew.” Sig. E.)

**petar**, or *petard*, an engine, charged with powder, used to blow up gates, etc., HAMLET, iii. 4. 207.

**Peter of Pomfret**, KING JOHN, iv. 2. 132. “This man was a hermit in great repute with the common people. Notwithstanding the event is said to have fallen out as he had prophesied, the poor fellow was inhumanly dragged at horses’ tails through the streets of Warham, and, together with his son, who appears to have been even more innocent than his father, hanged afterwards upon a gibbet. See Holinshed’s *Chronicle*, under the year 1213” (DOUCE). “In the old ‘King John’ [*The Troublesome Raigne of John*, etc., see Introduction to *King John*, Dyce’s Shakespeare, 2nd edition] there is a scene between the prophet and the people, but otherwise altogether undeserving of notice” (COLLIER).

**pew-fellow**, one who sits in the same pew = a companion, a partner, RICHARD III., iv. 4. 58. (“Faith, certaine *pue-fellowes* of mine, that haue bin mued vp,” etc. Wilson’s *Coblers Prophecie*, 1594, sig. F 4. “Loose not a minute, *pue-fellow*, leaue him not yet,” etc. Dekker’s *If it be not good, the Diuel is in it*, 1612, sig. G 4 verso.)

**pewter and brass and all things that belong To house or housekeeping**, THE TAMING OF THE SHREW, ii. 1. 347. Pewter, as Steevens observes, would seem to have been too costly to be used in common even in the reign of Elizabeth. From the Household Book of the Fifth Earl of Northumberland, begun in 1512, it appears that vessels of pewter were hired by the year.

**Pheeazar**, “a made word from *pheeze*” (MALONE), THE MERRY WIVES OF WINDSOR, i. 3. 9. See the next article.

**pheeze you** — *I'll*, THE TAMING OF THE SHREW, Induction, 1. 1; *I'll pheeze his pride*, TROILUS AND CRESSIDA, ii. 3. 200. To *pheeze*, says Gifford (note on *Jonson's Works*, vol. iv. p. 189), is "to *beat*, to *chastise*, to *humble*, etc., in which sense it may be heard every day [in the west of England]." According to Mr. Staunton, *I'll pheeze you* "was equivalent exactly to *I'll tickle you*."

**Philip and Jacob** — *Come*, "On the arrival of the feast of Philip and James, Apostles, May 1st" (HALLIWELL), MEASURE FOR MEASURE, iii. 2. 189.

**Philip! sparrow**, KING JOHN, i. 1. 231. *Philip* was, and still is, a name for the common sparrow, perhaps from its note, *phip, phip*. The speaker, now *Sir Richard*, disdains his old name *Philip*. (See the not-undeservedly celebrated poem entitled *Phyllyp Sparowe*, in my edition of Skelton's *Works*, vol. i. p. 51.)

**Philippian** — *His sword*, ANTONY AND CLEOPATRA, ii. 5. 23. Cleopatra applies this epithet to Antony's sword in allusion to his valour at the battle of Philippi (Mr. Staunton's explanation — "the sword so named after the great battle of Philippi," as if there was some particular sword so named — is hardly right).

**Philip's daughters** — *Saint*, 1 HENRY VI., i. 2. 143. "Meaning the four daughters of Philip mentioned in the 21st chapter of the *Acts of the Apostles*" (HANMER).

**philosopher's two stones** — *A*, 2 HENRY IV., iii. 2. 320. Johnson I believe is right in explaining this, "more than the philosopher's stone," or twice the value of the philosopher's stone; though, as Farmer observes, "Gower has a chapter in his *Confessio Amantis*, 'Of the three stones that philosophers made,' " etc. (The *double entendre* here is obvious.)

**phisnomy** (fisnomy, *Cambridge*), physiognomy, ALL 'S WELL THAT ENDS WELL, iv. 5. 35. (This contraction was for-

merly common, and not regarded as a vulgarism. "Phis-  
nomie or phisiognomie of mans face. *Metascopie, mine,*  
*le traitet du visage.*" Cotgrave's *Fr. and Engl. Dict.*)

**phœnix down**, A LOVER'S COMPLAINT, 93. "I suppose she  
means *matchless, rare, down*" (MALONE).

**phraseless**, beyond the power of language to describe justly,  
A LOVER'S COMPLAINT, 225.

**pia mater**, "the membrane that immediately covers the sub-  
stance of the brain" (STEEVENS), used in the sense of the  
brain itself, LOVE'S LABOUR'S LOST, iv. 2. 66; TWELFTH  
NIGHT, i. 5. 107; TROILUS AND CRESSIDA, ii. 1. 69.

**pick**, to pitch : *I 'll pick* (peck, *Cambridge*) *you o'er the pales*  
*else*, HENRY VIII., v. 4. 87; *as high As I could pick my*  
*lance*, CORIOLANUS, i. 1. 198.

**pickaxes** — *These poor*, CYMBELINE, iv. 2. 392. "Meaning  
her fingers" (JOHNSON).

**picked**, scrupulously nice, foppish, coxcombical, fastidious :  
*He is too picked*, LOVE'S LABOUR'S LOST, v. 1. 11; *My*  
*picked man of countries*, KING JOHN, i. 1. 193; *the age is*  
*grown so picked*, HAMLET, v. 1. 136.

**pickers and stealers** — *By these*, By these hands, HAMLET,  
iii. 2. 327. "The phrase is taken from our church cate-  
chism, where the catechumen, in his duty to his neighbour,  
is taught to keep his hands from *picking and stealing*"  
(WHALLEY).

**picking**, insignificant : *such picking grievances*, 2 HENRY IV.,  
iv. 1. 198.

**pick-purse** — *At hand, quoth.* See *At hand*, etc.

**pick-thanks**, fawning parasites, 1 HENRY IV., iii. 2. 25. "A  
pick-thank is one who gathers or collects favour, thanks,  
or applause, by means of flattery" (DOUCE).

**Picket-hatch**, THE MERRY WIVES OF WINDSOR, ii. 2. 16. In  
spite of all that has been written about this celebrated re-

treat of prostitutes and thieves, — from the earliest notes on Shakespeare down to Mr. P. Cunningham's *Hand-book for London*, — it would seem that the exact position of *Pickt-hatch* remains to be determined. "In Shakespeare's time, that portion of London which is now bounded on the North by Old Street, on the East by Golding Lane, on the South by Barbican, and on the West by Goswell Street and the Charter-house, consisted for the most part of scattered collections of small tenements, generally with gardens attached to them, and a few alleys or courts. Somewhere in this small portion of the metropolis was situated the notorious resort of bad characters, which was known as the *Pickt-hatch*; that name, it is conjectured, being derived from the iron spikes placed over the half-door, or hatch, one of the characteristics of a house of ill-fame," etc. etc. (HALLIWELL).

**picture in little.** See *little — In*.

**picture of We Three — The.** See *Three — The picture of We*.

**pied**, parti-coloured: *pied ninny*, fool (court-jester) in his parti-coloured dress, *THE TEMPEST*, iii. 2. 60; *daisies pied*, *LOVE'S LABOUR'S LOST*, v. 2. 881; *streak'd and pied*, *THE MERCHANT OF VENICE*, i. 3. 74; *proud-pied April*, *SONNETS*, xcvi. 2.

**piedness**, variegation, diversity of colour, *THE WINTER'S TALE*, iv. 4. 87.

**pierced through the ear** — *That the bruised heart was*, *OTHELLO*, i. 3. 219. "'Pierced' is merely a figurative expression, and means, not *wounded* but *penetrated*, in a *metaphorical sense*; thoroughly affected" (MALONE).

**pight**, pitched: *tents*, *Thus proudly pight upon our Phrygian plains*, *TROILUS AND CRESSIDA*, v. 10. 24.

**pight**, fixed, settled: *And found him pight to do it*, *KING LEAR*, ii. 1. 65.

**pig-nuts**, earth-nuts, *THE TEMPEST*, ii. 2. 158.



**pikes with a vice** — *You must put in the*, MUCH ADO ABOUT NOTHING, v. 2. 19. "The circular 'bucklers' of the sixteenth century, now called more commonly targets, had frequently a central spike, or 'pike,' usually affixed by a screw. It was probably found convenient to detach this spike occasionally; for instance, in cleaning the buckler, or in case of that piece of defensive armour being carried about on any occasion when not actually in use. A sharp projecting spike, four or five inches long, would obviously be inconvenient. . . . 'Vice' is the French *vis*, a screw, a word still in common use, the female screw being called *écrou*." Note (communicated by Mr. Albert Way) in Thoms's *Three Notelets on Shakespeare*, p. 128.

**pilcher**, a scabbard, a sheath, ROMEO AND JULIET, iii. 1. 78.

**pilchers** (pilchards, *Cambridge*), pilchards, TWELFTH NIGHT, iii. 1. 32.

**piled upon his faith** — *The fabric of his folly, whose foundation is*, "This folly which is erected on the foundation of settled belief" (STEEVENS), THE WINTER'S TALE, i. 2. 430.

**piled**, as *thou art piled*, for a French velvet, MEASURE FOR MEASURE, i. 2. 33. A quibble between *piled* = *peeled*, "stripped of hair, bald" (from the French disease), and *piled* as applied to velvet, *three-piled velvet* meaning "the finest and costliest kind of velvet."

**pill**, to pillage, to spoil, to rob, TIMON OF ATHENS, iv. 1. 12; *pill'd*, RICHARD II., ii. 1. 246; RICHARD III., i. 3. 159.

**Pillicock**, KING LEAR, iii. 4. 75. This word was frequently used as a term of endearment. "Pinchino, a *prime-cocke*, a *pillcocke*, a *dartin*, a *beloued lad*." Florio's *Ital. and Engl. Dict.* "Turelureau. Mon. tur. *My pillcocke*, my *prettie knaue*." Cotgrave's *Fr. and Engl. Dict.* But *pilli-cocke* had another meaning. See Florio's *Ital. and Engl. Dict.* in "Piuiolo," "Puga," and "Robinetto."

**pin**, the wooden nail of the target : *cleaving the pin*, LOVE'S LABOUR'S LOST, iv. 1. 129 ; *the very pin of his heart cleft*, ROMEO AND JULIET, ii. 4. 15. See *clout*.

**pin and web** — *The*, THE WINTER'S TALE, i. 2. 291 ; *the web and the pin*, KING LEAR, iii. 4. 115. "Cataratta . . . a dimnesse of sight occasioned by humores hardned in the eies called a Cataract, or a pin and a web." Florio's *Ital. and Engl. Dict.* "Taye. Any filme, or thinne skinne, etc. ; and hence, a pin or web in th' eye, a white filme overgrowing the eye." Cotgrave's *Fr. and Engl. Dict.* "A webbe in the eye. *Maille en l'œil, onglée en l'œil, taye en l'œil.*" *Id.* (sub "To weaue"). "A Pin in the Eye, Cataracta, *suffusio.*" Coles's *Lat. and Engl. Dict.*

**pin-buttock**, a sharp, pointed buttock, ALL 'S WELL THAT ENDS WELL, ii. 2. 17.

**pinch'd thing** — *A*, THE WINTER'S TALE, ii. 1. 51. "The sense, I think, is, . . . a mere child's baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please" (HEATH). Perhaps so.

**pink eyne**, small, winking, half-shut eyes ("Oeil de rat. *A small eye, pink-eye, little sight.*" Cotgrave's *Fr. and Engl. Dict.*), ANTONY AND CLEOPATRA, ii. 7. 112.

**pinked**, worked in eyelet-holes, HENRY VIII., v. 4. 45.

**pioner**, a pioneer, HAMLET, i. 5. 163 ; THE RAPE OF LUCRECE, 1380 ; *pioners*, HENRY V., iii. 2. 81 ; OTHELLO, iii. 3. 350. Pioneers were generally soldiers who, on account of misconduct, had been degraded to the office of pioneer. (As to the old form of the word, Milton writes "*pioners*" in *Paradise Lost*, B. i. 676, and in *Paradise Regained*, B. iii. 330 ; see the first eds. of those poems ; but in the eds. of Todd, Keightley, etc., we find "*pioneers.*")

**pip out ?** — *A*. See *two-and-thirty*, etc.

**pipe-wine** *first with him ; I'll make him dance — I think I*

*shall drink in*, THE MERRY WIVES OF WINDSOR, iii. 2. 77. "Canary is the name of a dance, as well as of a wine. Ford lays hold of both senses" (TYRWHITT). "Ford terms canary *pipe-wine*, because the *canary* dance is performed to a tabor and *pipe*" (DOUCE). Here *drink in* is merely the old phraseology for "drink."

**pissing-conduit** — *The*, 2 HENRY VI., iv. 6. 3. Near the Royal Exchange; it was set up by John Wels, grocer, mayor in 1430.

**pissing while** — *A*, A short time, THE TWO GENTLEMEN OF VERONA, iv. 4. 18. The phrase was formerly common enough.

**pitch**, "A Pitch (measure), *modus*. They flie a very high Pitch, *Admodum excelse volitant*. I would have you tell me what Pitch he was of, *Velim mihi dicas quâ staturâ fuerit*." Coles's *Lat. and Engl. Dict.* "*Pitch*. The height to which a falcon soared, before she stooped upon her prey. . . . It was used also, and still is, for height, in general; but this perhaps was the origin of that use." Nares's *Gloss.*: *Of what validity and pitch soe'er*, TWELFTH NIGHT, i. 1. 12; *How high a pitch his resolution soars!* RICHARD II., i. 1. 109; *were the whole frame here, It is of such a spacious lofty pitch* (stature), etc., 1 HENRY VI., ii. 3. 55; *which flies the higher pitch*, 1 HENRY VI., ii. 4. 11; *what a pitch she flew*, 2 HENRY VI., ii. 1. 6; *above his falcon's pitch*, 2 HENRY VI., ii. 1. 12; *Into what pitch he please*, HENRY VIII., ii. 2. 47; *mount her pitch*, TITUS ANDRONICUS, ii. 1. 14; *bound a pitch above dull woe*, ROMEO AND JULIET, i. 4. 21; *fly an ordinary pitch*, JULIUS CÆSAR, i. 1. 74.

**pitch a field**, 1 HENRY VI., iii. 1. 103; *pitch our battle*, 3 HENRY VI., v. 4. 66; *pitched battle*, THE TAMING OF THE SHREW, i. 2. 202; *pitch'd battle*, 3 HENRY VI., iv. 4. 4. "To understand this allusion [*'pitch a field,'* 1 *Henry VI.*, iii. 1. 103], it must be remembered that

before beginning a battle it was customary for the archers and other footmen to encompass themselves with sharp stakes firmly pitched in the ground, to prevent their being overpowered by the cavalry. Thus, in a previous speech, i. 1. 115-119,

'No leisure had he to enrank his men;  
He wanted pikes to set before his archers;  
Instead whereof sharp stakes pluck'd out of hedges  
They *pitched* in the ground confusedly,  
To keep the horsemen off from breaking in' " (STAUNTON).

'*Pitch and Pay*,' HENRY V., ii. 3. 49. A proverbial expression equivalent to "Pay down at once," "Pay on delivery." ("One of the old laws of Blackwell-hall was, that 'a penny be paid by the owner of every bale of cloth for *pitching*.'" FARMER; who, as Nares in *Gloss.* observes, seems to suggest that the expression originated from *pitching* goods in a market, and paying immediately for their standing.)

*pitchers have ears*, THE TAMING OF THE SHREW, iv. 4. 52; RICHARD III., ii. 4. 37. A proverbial saying. "It appears from *A Dialogue both Pleasaunt and Pietifull*, by William Bulleyn, 1564, that the old proverb is this, '*Small pitchers have great ears*' " (MALONE).

*piteously perform'd*, TITUS ANDRONICUS, v. 1. 66. Here "*piteously*" means 'in a manner *exciting pity*' " (STEEVENS).

*pittikins*. See 'Ods *pittikins*.

*pitying*, "remitting his ransom" (JOHNSON): *Ransoming him or pitying*, CORIOLANUS, i. 6. 36.

*place*, a seat, a mansion, a residence: *This is no place; this house is but a butchery* (where Steevens and Malone understand *place* to signify "a mansion-house," while according to Mason, "Adam merely means to say — This is no place for you"), AS YOU LIKE IT, ii. 3. 27; *the heart and place*

*Of general wonder*, PERICLES, iv. Gower, 10; *Love lack'd a dwelling and made him her place*, A LOVER'S COMPLAINT, 82.

**place**, a term in falconry, meaning "the greatest elevation which a bird of prey attains in its flight" (Gifford's note on *Massinger's Works*, vol. iv. p. 141, ed. 1813): *A falcon towering in her pride of place*, MACBETH, ii. 4. 12; and see *tower*.

**place** — *In*, Present ("en place, a Gallicism," STEEVENS): *that she was there in place*, 3 HENRY VI., iv. 1. 103; *when Clarence is in place*, 3 HENRY VI., iv. 6. 31.

**place**, precedence: *That they take place, when virtue's steely bones*, etc., ALL'S WELL THAT ENDS WELL, i. 1. 97; *Due reference of place and exhibition*, OTHELLO, i. 3. 237.

**place**, an office of honour, preferment: *thy places shall Still neighbour mine*, THE WINTER'S TALE, i. 2. 448.

**placket**, THE WINTER'S TALE, iv. 4. 601; TROILUS AND CRESSIDA, ii. 3. 19; *plackets*, LOVE'S LABOUR'S LOST, iii. 1. 174; THE WINTER'S TALE, iv. 4. 239; KING LEAR, iii. 4. 95. Whether or not *placket* had originally an indelicate meaning (see Steevens's *Amnerian* note on *King Lear*, iii. 4. 95) is more than I can determine. It has been very variously explained — a petticoat, an under-petticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female, as *petticoat* is now. "The term *placket* is still in use, in England and America, for a petticoat, and, in some of the provinces, for a shift, a slit in the petticoat, a pocket, etc." (HALLIWELL). "As to the word 'placket,' in 'An exact Chronologie of memorable things,' in *Wit's Interpreter*, 3rd edit., 1671, it is said to be 'sixty-six years since maids began to wear plackets.' According to Middleton, the placket is 'the open part' of a petticoat; and the word is not altogether obsolete, since the opening in the

petticoats of the present day is still called 'the placket-hole,' in contradistinction to the pocket-hole." Chappell's *Popular Music of the Olden Time*, etc., vol. ii. p. 518, sec. ed. (A writer of the age of Charles the Second uses *plackets* in the sense of *aprons* [perhaps of *petticoats*]: "The word Love is a fig-leaf to cover the naked sense, a fashion brought up by Eve, the mother of jilts: she cuckolded her husband with the Serpent, then pretended to modesty, and fell a making *plackets* presently." Crowne's *Sir Courtly Nice*, act ii. p. 13, ed. 1685.)

**plague**, a punishment: *made her sin and her the plague*, KING JOHN, ii. 1. 185.

**plague**, to punish: *Make instruments to plague us*, KING LEAR, v. 3. 171; *plagued for her sin . . . plagued for her And with her plague*, KING JOHN, ii. 1. 184; *hath plagued thy bloody deed*, RICHARD III., i. 3. 181.

**plain fish** — *Is a*, Is plainly a fish, THE TEMPEST, v. 1. 266.

**plain**, to complain: *The king hath cause to plain*, KING LEAR, iii. 1. 39.

**plain**, to make plain: *I 'll plain with speech*, PERICLES, iii. Gower, 14.

**plainings**, a complaint, RICHARD II., i. 3. 175; *plainings*, THE COMEDY OF ERRORS, i. 1. 73.

**plainly**, openly: *how plainly I have borne this business*, CORIOLANUS, v. 3. 3.

**plain-song**, "by which expression the uniform modulation or simplicity of the *chaunt* was anciently distinguished, in opposition to *prick-song* or variegated music sung by note" (T. WARTON), HENRY V., iii. 2. 4, 6 (used metaphorically); HENRY VIII., i. 3. 45 (used metaphorically); *The plain-song cuckoo*, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 120.

**planned**, planked, made of boards, MEASURE FOR MEASURE, iv. 1. 28.

**plantage to the moon** — *As*, *TROILUS AND CRESSIDA*, iii. 2. 173; *plantage*, that is, plants, vegetation. "Alluding to the common opinion of the influence the moon has over what is planted or sown, which was therefore done in the increase" (WARBURTON).

**plantain**, *a plain plantain*, *LOVE'S LABOUR'S LOST*, iii. 1. 68; *no salve, sir, but a plantain*, *LOVE'S LABOUR'S LOST*, iii. 1. 69; *Your plantain-leaf is excellent for that*, *ROMEO AND JULIET*, i. 2. 51; *Need not a plantain*, *THE TWO NOBLE KINSMEN*, i. 2. 61. The leaves of the plantain (the herb so called, — *plantago major*, — not the tree) were supposed to have great efficacy in healing wounds, stanching blood, etc.

**plantation**, colonizing, *THE TEMPEST*, ii. 1. 137.

**plants**, the soles of the feet, feet: *Some o' their plants* (with a quibble) *are ill-rooted already*, *ANTONY AND CLEOPATRA*, ii. 7. 1.

**plash**, a pool, *THE TAMING OF THE SHREW*, i. 1. 23.

**Plashy**, *RICHARD II.*, i. 2. 66; ii. 2. 90, 120. "The lordship of Plashy was a town of the Duchess of Gloucester's in Essex. See Hall's *Chronicle*, p. 13" (THEOBALD).

**plates**, pieces of silver money: *As plates dropp'd from his pocket*, *ANTONY AND CLEOPATRA*, v. 2. 92.

**platforms**, plans, schemes, 1 *HENRY VI.*, ii. 1. 77.

**plats** *the manes of horses in the night* — *That very Mab That*, *ROMEO AND JULIET*, i. 4. 89. According to Douce, this "alludes to a very singular superstition not yet forgotten in some parts of the country. It was believed that certain malignant spirits, whose delight was to wander in groves and pleasant places, assumed occasionally the likenesses of women clothed in white; that in this character they sometimes haunted stables in the night-time, carrying in their hands tapers of wax, which they dropped on the horses' manes, thereby plaiting them in inextricable



knots, to the great annoyance of the poor animals and vexation of their masters. These hags are mentioned in the works of William of Auvergne, bishop of Paris in the 13th century," etc.

**plausibly**, by acclamation, *THE RAPE OF LUCRECE*, 1854.

**plausive**, pleasing, taking: *his plausive words*, *ALL 'S WELL THAT ENDS WELL*, i. 2. 53; *plausive manners*, *HAMLET*, i. 4. 30.

**plausive**, specious, plausible: *It must be a very plausive invention*, *ALL 'S WELL THAT ENDS WELL*, iv. 1. 25.

**play at dice** — *Do the low-rated English*, *Do play at dice for the low-rated English*, *HENRY V.*, iv. Prologue, 19.

**play the men**, play the part of men, behave with courage, *THE TEMPEST*, i. 1. 9; *play'd the men*, 1 *HENRY VI.*, i. 6. 16.

**play'd your prize** — *You have*, *TITUS ANDRONICUS*, i. 1. 399. A metaphor borrowed from the fencing-school, prizes being played for certain degrees in the schools where the Art of Defence was taught, — degrees, it appears, of Master, Provost, and Scholar ("To see in that place such a strange headlesse Courtier ietting vp and downe like the Vsher of a Fence-schoole about to *play his prize*." Greene's *Quip for an Vpstart Courtier*, sig. B 3, ed. 1620.

"But while Argantes thus his *prises plaid*," etc.

Fairfax's transl. of Tasso's *Gerusalemme*, B. vii. st. 109).

**play-feres**, play-fellows, *THE TWO NOBLE KINSMEN*, iv. 3. 92. See *ferre*.

**pleached**, interwoven, intertwined, *MUCH ADO ABOUT NOTHING*, iii. 1. 7; *pleach'd arms* ("arms folded in each other," JOHNSON), *ANTONY AND CLEOPATRA*, iv. 14. 73; and see *even-pleached*, etc., and *thick-pleached*.

**pleasance**, pleasure, delight, *OTHELLO*, ii. 3. 282; *THE PASSIONATE PILGRIM*, xii. 2.

**please-man**, an officious parasite, LOVE'S LABOUR'S LOST, v. 2. 463.

'Please one, and please all' — *As the very true sonnet is*, TWELFTH NIGHT, iii. 4. 23. An allusion to

"A prettie newe Ballad, intytuled:  
The Crowe sits vpon the wall,  
Please one and please all,"

which consists of seventeen seven-line stanzas, and is signed R. T. It was entered in the Stationers' Books, 18th Jan. 1591-2; but if the initials R. T. stand for *Richard Tarleton* the actor (as they most probably do), the ballad must have been current before that period, since Tarleton was dead in 1588.

**plighted**, "complicated, involved" (JOHNSON): *plighted* (plaited, *Cambridge*, meaning *folded*) *cunning*, KING LEAR, i. 1. 280.

**plot** — *In this private*, In this "sequestered spot of ground" (MALONE), 2 HENRY VI., ii. 2. 60.

**plot** *Whereon the numbers cannot try the cause, etc.* — *A*, "A spot, a space whereon the numerous force collected, etc." (CALDECOTT), HAMLET, iv. 4. 62.

**plot to lose** — *Were there but this single*, "plot, that is, piece, portion; applied to a piece of earth, and here elegantly transferred to the body, carcass" (WARBURTON), CORIOLANUS, iii. 2. 102.

**plow**, Fluellen's Welsh pronunciation of *blow*, HENRY V., iii. 2. 60.

**pluck off a little**, "let us still further divest preferment of its glare, let us descend yet lower, and more upon a level with your own quality" (STEEVENS), HENRY VIII., ii. 3. 40.

**plucking the grass, to know where sits the wind**, THE MERCHANT OF VENICE, i. 1. 18. "By holding up the grass, or

any light body that will bend by a gentle blast, the direction of the wind is found" (JOHNSON).

**plume up**, to prank up, to gratify, OTHELLO, i. 3. 387.

**plummet**, a plumb-line, for sounding the depth of the water, THE TEMPEST, v. 1. 56; *ignorance itself is a plummet o'er me*, THE MERRY WIVES OF WINDSOR, v. 5. 156, — a passage which has been variously explained; by Tyrwhitt, "ignorance itself is not so low as I am, by the length of a plummet line;" by Mr. Grant White, "[ignorance itself] 'points out my deviations from rectitude;' in allusion to the censures of him 'who makes fritters of English.'"

**plumpy**, plump, fat, ANTONY AND CLEOPATRA, ii. 7. 112.

**plurisy**, a plethora, a superabundance, HAMLET, iv. 7. 117; THE TWO NOBLE KINSMEN, v. 1. 66.

**pocas palabras**. See *palabras*.

**point**, a tagged lace, common in ancient dress, — *points* being generally used to fasten the hose or breeches to the doublet, but sometimes serving merely for ornament: *a silken point*, 2 HENRY IV., i. 1. 53; *if one [point] break, the other will hold* (with a quibble), TWELFTH NIGHT, i. 5. 22; *two broken points*, THE TAMING OF THE SHREW, iii. 2. 45; *points more than all the lawyers in Bohemia can learnedly handle* (with a quibble), THE WINTER'S TALE, iv. 4. 203; *Their points being broken*, — *Poins. Down fell their hose* (with a quibble, — *Poins* choosing to take *points* in the sense of "tagged laces"), 1 HENRY IV., ii. 4. 207; *with two points on your shoulder?* ("as a mark of his commission," JOHNSON), 2 HENRY IV., ii. 4. 124; *With one that ties his points*, ANTONY AND CLEOPATRA, iii. 13. 157.

**point** — *Already at a*, MACBETH, iv. 3. 135. "Let vs be at a poynt what is best to be done. *Constitutamus quid factu sit optimum.*" Hormanni *Vulgaria*, sig. [second] m ij, ed. 1530. "To be at point = to be at a stay or stop, that is,

settled, determined, nothing farther being to be said or done" (ARROWSMITH, who gives various examples of this phrase in *Notes and Queries* for May 28, 1853, vol. vii. p. 521). In the present passage Mr. Halliwell explains *at a point* "prepared."

**point of war**, a strain of military music, 2 HENRY IV., iv. 1. 52.

**point** — *To*, exactly: *Hast thou, spirit, Perform'd to point the tempest that I bade thee?* THE TEMPEST, i. 2. 194.

**'point**, to appoint: *'pointed times*, THE TAMING OF THE SHREW, iii. 1. 19; *the 'pointed day*, THE TAMING OF THE SHREW, iii. 2. 1; *Pointing to each his thunder*, SONNETS, xiv. 6.

**point-device**. See next article.

**point-devise**, finically-exact, minutely-exact: *point-devise companions*, LOVE'S LABOUR'S LOST, v. 1. 16; *point-devise* (point-device, *Cambridge*, meaning *trim*, *faultless*) *in your accoutrements*, AS YOU LIKE IT, iii. 2. 354; *I will be point-devise the very man*, TWELFTH NIGHT, ii. 5. 145.

**poise**, weight, moment, importance: *of some poise*, KING LEAR, ii. 1. 120; *full of poise*, OTHELLO, iii. 3. 83.

**poking-sticks of steel**, instruments for setting the plaits of ruffs, and made of steel, that they might be used hot, THE WINTER'S TALE, iv. 4. 223.

**Polack**, a Pole, an inhabitant of Poland, HAMLET, ii. 2. 63, 75; v. 2. 368 (as an adjective); *Polacks*, HAMLET, i. 1. 63.

**pole** — *The soldier's*, ANTONY AND CLEOPATRA, iv. 15. 65. "He at whom the soldiers pointed as at a pageant held high for observation" (JOHNSON); "The *pole*, I apprehend, is the *standard*" (BOSWELL).

**pole-clipt vineyard**, a vineyard in which the *poles* are *clipt* (embraced) by the vines, THE TEMPEST, iv. 1. 68. See *clipt*.

**polled**, shorn, bald-headed: *the poll'd bachelor*, THE TWO NOBLE KINSMEN, v. 1. 85.

**polled**, bared, cleared: *leave his passage poll'd*, CORIOLANUS, iv. 5. 202.

**pomander**, either a composition of various perfumes, wrought into the shape of a ball or other form, and worn in the pocket or about the neck; or a case, sometimes of gold or silver, for containing such a mixture of perfumes (Fr. *pomme d'ambre*), THE WINTER'S TALE, iv. 4. 590;—where, whether the word means the perfume-ball or the case, the article in question was, of course, of a very inferior kind.

**pomewater**, a species of apple ("A pomewater-tree, *malus carbonaria*." Coles's *Lat. and Engl. Dict.*), LOVE'S LABOUR'S LOST, iv. 2. 4.

**Pompey the Great** — *Savage islanders* [stabb'd], 2 HENRY VI., iv. 1. 138. "The poet seems to have confounded the story of Pompey with some other" (JOHNSON). "Pompey being killed by Achillas and Septimius at the moment that the Egyptian fishing-boat, in which they were, reached the coast, and his head being thrown into the sea (a circumstance which Shakespeare found in North's translation of Plutarch), his mistake does not appear more extraordinary than some others which have been pointed out in his works. It is remarkable that the introduction of Pompey was among Shakespeare's additions to the old play," etc. (MALONE).

**poor fool**. See *fool* — *Poor*.

**poorer moment** — *Upon far*, "For less reason, upon meaner motives" (JOHNSON), ANTONY AND CLEOPATRA, i. 2. 138.

**Poor-John**, hake salted and dried, THE TEMPEST, ii. 2. 26; *poor John*, ROMEO AND JULIET, i. 1. 31.

**poperin pear**, ROMEO AND JULIET, ii. 1. 38. "*Poperingue* is a town in French Flanders, two leagues distant from

Ypres. From hence the Poperin pear was brought into England. . . . The word was chosen [here], I believe, merely for the sake of a quibble, which it is not necessary to explain" (MALONE).

**popinjay**, a parrot, 1 HENRY IV., i. 3. 50.

**popular**, of the people: *base, common, and popular*, HENRY V., iv. 1. 38.

**popularity** — *From open haunts and*, HENRY V., i. 1. 59.

"*Popularity*, that is, plebeian intercourse; an unusual sense of the word; though perhaps the same idea was meant to be communicated by it in 1 *Henry IV.* [iii. 2. 69], where King Richard II. is represented as having 'Enfeoff'd himself to *popularity*'" (STEEVENS).

**porpentine**, a porcupine: *the Porpentine*, THE COMEDY OF ERRORS, iii. 1. 116; iii. 2. 165; iv. 1. 49; v. 1. 222, 275; *porpentine*, 2 HENRY VI., iii. 1. 363; TROILUS AND CRESSIDA, ii. 1. 25; HAMLET, i. 5. 20.

**porringer** — *Her pinked*, "Her pinked [worked in eyelet-holes] cap, which looked as if it had been moulded on a porringer" (MALONE), HENRY VIII., v. 4. 46.

**port**, external pomp of appearance, state: *showing a more swelling port*, THE MERCHANT OF VENICE, i. 1. 124; *magnificoes Of greatest port*, THE MERCHANT OF VENICE, iii. 2. 283; *Keep house and port and servants*, THE TAMING OF THE SHREW, i. 1. 198; *the name and port of gentlemen*, 2 HENRY VI., iv. 1. 19.

**port**, a gate: *beside the port*, ALL 'S WELL THAT ENDS WELL, iii. 5. 33; *At the port, lord, I 'll give her*, TROILUS AND CRESSIDA, iv. 4. 110; *Come, to the port*, TROILUS AND CRESSIDA, iv. 4. 135; *to the port of Rome*, ANTONY AND CLEOPATRA, i. 3. 46; *thine ear . . . into whose port*, THE TWO NOBLE KINSMEN, v. 1. 147; *the ports of slumber*, 2 HENRY IV., iv. 5. 24; *let the ports be guarded*, CORIOLANUS, i. 7. 1; *The city ports*, CORIOLANUS, v. 6. 6; *open*

*your uncharged ports*, TIMON, OF ATHENS, v. 4. 55; *All ports I'll bar*, KING LEAR, ii. 1. 80.

**port**, to bring into port: *The sails, that must these vessels port*, THE TWO NOBLE KINSMEN, v. 1. 29.

**portable**, sufferable, bearable: *all these are portable*, MACBETH, iv. 3. 89; *How light and portable*, KING LEAR, iii. 6. 108.

**portage**, an outlet, — port-holes: *the portage of the head*, HENRY V., iii. 1. 10.

**portage**, "safe arrival at the port of life" (STEEVENS, — whose explanation seems by no means certain): *Thy loss is more than can thy portage quit*, PERICLES, iii. 1. 35.

**portance**, bearing, carriage, deportment, behaviour: CORIOLANUS, ii. 3. 221; OTHELLO, i. 3. 139.

**possess**, to inform precisely: *Possess the people*, MUCH ADO ABOUT NOTHING, v. 1. 267; *Possess us, possess us*, TWELFTH NIGHT, ii. 3. 130; *possess thee what she is*, TROILUS AND CRESSIDA, iv. 4. 111; *I have possess'd him my most stay Can be but brief*, MEASURE FOR MEASURE, iv. 1. 42; *Is he yet possess'd How much ye would?* THE MERCHANT OF VENICE, i. 3. 59; *I have possess'd your Grace*, THE MERCHANT OF VENICE, iv. 1. 35; *I have possess'd you with*, KING JOHN, iv. 2. 41; *Is the senate possessed of this?* CORIOLANUS, ii. 1. 125.

**possess**, "to have power over, as an unclean spirit" (Johnson's Dict.), to render insane: *both man and master is possess'd*, THE COMEDY OF ERRORS, iv. 4. 89; *I was possess'd*, THE COMEDY OF ERRORS, v. 1. 245; *He is, sure, possessed*, TWELFTH NIGHT, iii. 4. 9; *Legion himself possessed him*, TWELFTH NIGHT, iii. 4. 81; *possess'd now to depose thyself*, RICHARD II., ii. 1. 108; *who since possesses chambermaids and waiting-women*, KING LEAR, iv. 1. 63 (In this passage Shakespeare appears to have had an eye to the pretended possessions of certain chambermaids and



waiting-women recorded in Harsnet's *Declaration of egregious Popish Impostures*, 1603).

**possession**, insanity, frenzy (see the preceding article) : *How long hath this possession held the man?* THE COMEDY OF ERRORS, v. 1. 44.

**posset**, THE MERRY WIVES OF WINDSOR, i. 4. 7 ; v. 5. 163 ; *possets*, MACBETH, ii. 2. 6. It was the custom formerly to take a posset just before going to bed. "Posset, says Randle Holme in his *Academy of Armoury*, B. iii. p. 84, is 'hot milk poured on ale or sack, having sugar, grated biskit, [and] eggs, with other ingredients boiled in it, which goes all to a curd'" (MALONE). But there were various receipts for making a *posset*.

**posset**, a verb formed from the preceding word : *it doth posset And curd*, etc., HAMLET, i. 5. 68.

**post** indeed, *For she will score your fault upon my pate—I shall be*, THE COMEDY OF ERRORS, i. 2. 64. An allusion to keeping the score by chalk or notches on a post ; a custom not yet wholly obsolete.

**post**—*Like a sheriff's*. See *sheriff's post*, etc.

**posters**, swift travellers, MACBETH, i. 3. 33.

**posy**, a motto, THE MERCHANT OF VENICE, v. 1. 148, 151 ; HAMLET, iii. 2. 147.

**pot**—*To the*, To destruction, CORIOLANUS, i. 4. 48.

**potable**—*Preserving life in medicine*. See *medicine potable*, etc.

**potato**, formerly regarded as a strong provocative : *Let the sky rain potatoes*, THE MERRY WIVES OF WINDSOR, v. 5. 18 ; *potato-finger*, TROILUS AND CRESSIDA, v. 2. 56.

**potch**, *poche*, or *poach*, to thrust : *I'll potch at him some way*, CORIOLANUS, i. 10. 15.

**potting**, drinking, OTHELLO, ii. 3. 72.

**pottle**, a measure of two quarts ("A Pottle, *Quatuor libræ liquidorum, congi Anglicani dimidium.*" Coles's *Lat. and Engl. Dict.*), but frequently meaning a drinking-vessel without reference to the measure, *THE MERRY WIVES OF WINDSOR*, ii. 1. 191; iii. 5. 24; *OTHELLO*, ii. 3. 78.

**pottle-deep**, *OTHELLO*, ii. 3. 50. See above.

**pottle-pot**, 2 *HENRY IV.*, ii. 2. 75; v. 3. 63. See above.

**poulter**, a poulterer, 1 *HENRY IV.*, ii. 4. 422.

**pouncet-box**, a box for holding perfumes, with a perforated lid, 1 *HENRY IV.*, i. 3. 38.

**powder**, to salt : *I 'll give you leave to powder me*, 1 *HENRY IV.*, v. 4. 112.

**powdered bawd**, *MEASURE FOR MEASURE*, iii. 2. 55. Here *powdered* means subjected, for the cure of the venereal disease, to the process of sweating in a heated tub, — see *tub*, etc. "As beef was also usually salted down, or powdered, in a tub, the one process was, by comic or satiric writers, jocularly compared to the other." Nares's *Gloss. sub* "Tub."

**powdering-tub of infamy** — *The*, *HENRY V.*, ii. 1. 73. See the preceding article, and *tub*, etc.

**powers are crescent, and my auguring hope Says it will come to the full** — *My*, *ANTONY AND CLEOPATRA*, ii. 1. 10. This reading is perhaps defensible on the ground that our early writers appear sometimes to have applied *it* to a preceding plural substantive. The meaning is "and that Pompey would say, He is yet but a half-moon or crescent; but his hopes tell him that crescent will come to a full orb" (*THEOBALD*).

**pox of that jest!** — *A*, *LOVE'S LABOUR'S LOST*, v. 2. 46. It may be well to observe that here by "*pox*" Katharine means the smallpox. (Compare, in a much later work :

" And with great care gives warrant by and by  
Unto his bailiffs, Fever, *Pox*, and Gout,

. . . . .

But *Pox* was nimblest; she got to her face,  
And plow'd it up."

*A Buckler agaynst the feare of Death*, etc., by Benlowes,  
1640, sig. B 4, verso.)

practic, practical, HENRY V., i. 1. 51.

practice, contrivance, artifice, stratagem, treachery, conspiracy: *Fated to the practice* (purpose, Cambridge), THE TEMPEST, i. 2. 129; *hateful practice*, MEASURE FOR MEASURE, v. 1. 107; *This needs must be practice*, MEASURE FOR MEASURE, v. 1. 123; *To find this practice out*, MEASURE FOR MEASURE, v. 1. 237; *The practice of it lies in John the bastard*, MUCH ADO ABOUT NOTHING, iv. 1. 188; *The practice and the purpose of the king*, KING JOHN, v. 3. 63; *device and practice*, HENRY VIII., i. 1. 204; *some cunning practice*, TITUS ANDRONICUS, v. 2. 77; *the foul practice*, HAMLET, v. 2. 309; *damned practice*, KING LEAR, ii. 1. 73; *bewray his practice*, KING LEAR, ii. 1. 107; *Is practice only*, KING LEAR, ii. 4. 113; *This is practice*, KING LEAR, v. 3. 151; *unhatch'd practice*, OTHELLO, iii. 4. 142; *the practice of a damned slave*, OTHELLO, v. 2. 295; *I overheard him and his practices*, AS YOU LIKE IT, ii. 3. 26; *the practices of France*, HENRY V., ii. 2. 90; *God acquit them of their practices!* HENRY V., ii. 2. 144; *her devilish practices*, 2 HENRY VI., iii. 1. 46.

practice — *A pass of*, HAMLET, iv. 7. 138. According to Mason, this means "a favourite pass, one that Laertes was well practised in: the treachery on this occasion was his using a sword *unbated* and *envenomed*." Caldecott also explains it "a favourite pass," adding, however, that "fraud or artifice [see the preceding article] can hardly be supposed here to be excluded; for such was the use of an unfair weapon."

**practisants**, confederates in stratagem, 1 HENRY VI., iii. 2. 20.

**practise**, to use arts or stratagems, to plot: *I, with your two helps, will so practise on Benedick*, etc., MUCH ADO ABOUT NOTHING, ii. 1. 346; *he will practise against thee by poison*, AS YOU LIKE IT, i. 1. 133; *if you there Did practise on my state*, ANTONY AND CLEOPATRA, ii. 2. 43; *Wouldst thou have practised on me for thy use*, HENRY V., ii. 2. 99; *My uncle practises more harm to me*, KING JOHN, iv. 1. 20; and see *death-practised duke* — *The*.

**Prague** — *The old hermit of*, TWELFTH NIGHT, iv. 2. 13. "Not the celebrated heresiarch Jerome of Prague, but another of that name born likewise at Prague, and called *the hermit of Camaldoli* in Tuscany" (DOUCE).

**praise**, an object of praise: *that praise which Collatine doth owe*, THE RAPE OF LUCRECE, 82.

**praise her liquor** — *She will often*, "[She will] show how well she likes it by drinking often" (JOHNSON), THE TWO GENTLEMEN OF VERONA, iii. 1. 336.

**praise in departing**, THE TEMPEST, iii. 3. 39. "That is, Do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying [which occurs frequently in our early writers]" (STEEVENS).

**praise**, to appraise: *Were you sent hither to praise me?* TWELFTH NIGHT, i. 5. 233.

**prank**, to deck out, to dress up, to adorn, CORIOLANUS, iii. 1. 23; *pranks*, TWELFTH NIGHT, ii. 4. 85; *prank'd*, THE WINTER'S TALE, iv. 4. 10.

**pray for the queen** — *To*, 2 HENRY IV., Epilogue, 32. See *kneel down before you*, etc.

**pray in aid for kindness**, ANTONY AND CLEOPATRA, v. 2. 27. "*Praying in aid* is a law-term used for a petition made in

a court of justice for the calling in of help from another that hath an interest in the cause in question" (HANMER).

**preaches** (breach, *Cambridge*), Fluellen's Welsh pronunciation of *breaches*, HENRY V., iii. 2. 19.

**precedence**, what has preceded: *Some obscure precedence*, LOVE'S LABOUR'S LOST, iii. 1. 77; *The good precedence*, ANTONY AND CLEOPATRA, ii. 5. 51.

**precedent**, the original draft of a writing: *Return the precedent to these lords again*, KING JOHN, v. 2. 3; *The precedent was full as long a-doing*, RICHARD III., iii. 6. 7; *a precedent Of this commission*, HENRY VIII., i. 2. 91.

**precedent**, a prognostic, an indication: *The precedent of pith and livelihood*, VENUS AND ADONIS, 26.

**preceptial**, "consisting of precepts" (Johnson's *Dict.*), MUCH ADO ABOUT NOTHING, v. 1. 24.

**precepts**, warrants: *those precepts cannot be served*, 2 HENRY IV., v. 1. 12; *send precepts to the leviathan*, HENRY V., iii. 8. 26.

**precipitance**, the act of throwing one's self down a precipice, THE TWO NOBLE KINSMEN, i. 1. 142.

**predict**, a prediction, SONNETS, xiv. 8.

**preeches** — *You must be*, THE MERRY WIVES OF WINDSOR, iv. 1. 71. Here *preeches* is Sir Hugh's Welsh pronunciation of *breeched*, flogged.

**prefer my sons** — *I will*, I will advance my sons, CYMBELINE, v. 5. 326.

**preferred** — *Our play is*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 34. Here, as Steevens observes, *preferred* does not mean "chosen in preference to the others," but "given in among others for the Duke's option."

**pregnancy**, readiness of wit, 2 HENRY IV., i. 2. 160.

**pregnant**, "ready and knowing" (Johnson), "stored with information" (Nares's *Gloss.*): *the terms For common jus-*

*tice, you 're as pregnant in*, etc., MEASURE FOR MEASURE, i. 1. 12.

**pregnant**, “apprehensive, ready to understand” (Nares’s *Gloss.*): *your own most pregnant and vouchsafed ear*, TWELFTH NIGHT, iii. 1. 86.

**pregnant**, “full of force or conviction, or full of proof in itself” (Nares’s *Gloss.*), plain, evident: *'Tis very pregnant*, MEASURE FOR MEASURE, ii. 1. 23; *a most pregnant and unforced position*, OTHELLO, ii. 1. 232; *'Twere pregnant they should square*, ANTONY AND CLEOPATRA, ii. 1. 45; *O, 'tis pregnant, pregnant!* CYMBELINE, iv. 2. 326.

**pregnant**, dexterous, ready: *the pregnant* (“ingenious, full of art or intelligence,” Nares’s *Gloss.*) *enemy* (the devil), TWELFTH NIGHT, ii. 2. 26; *How pregnant* (“big with meaning,” CALDECOTT) *sometimes his replies are!* HAMLET, ii. 2. 207; *The pregnant* (“prepared, instructed,” STEEVENS) *instrument of wrath*, PERICLES, iv. Gower, 44; *the pregnant* (“quick, ready, prompt,” JOHNSON) *hinges of the knee*, HAMLET, iii. 2. 59 (where Nares understands *pregnant* to mean “artful, designing, full of deceit,” and Caldecott is pleased to say that “*pregnant* is bowed, swelled out, presenting themselves, as the form of pregnant animals”).

**prejudicial to his crown**, “prejudicial to the prerogative of the crown” (STEEVENS), 3 HENRY VI., i. 1. 144 (“An exposition in which he [Steevens] is certainly right, if by prerogative of the crown he mean *its indefeasible hereditary descent*,” RITSON).

**premised flames**, flames pre-sent, sent before their time, 2 HENRY VI., v. 2. 41.

**prenominate**, to foretell, to forename, TROILUS AND CRESSIDA, iv. 5. 250; HAMLET, ii. 1. 43 (*part. adj.* forenamed).

**prepare**, a preparation: *make prepare for war*, 3 HENRY VI., iv. 1. 131.

**preposterous estate**, *THE WINTER'S TALE*, v. 2. 141. Here *preposterous* is the Clown's blunder for *prosperous*.

**prescript**, an order, a direction : *The prescript of this scroll*, *ANTONY AND CLEOPATRA*, iii. 8. 5.

**prescript**, prescriptive : *the prescript praise*, *HENRY V.*, iii. 7. 45.

**presence**, person : *With no less presence* (dignity of mien, high bearing), *but with much more love*, *THE MERCHANT OF VENICE*, iii. 2. 54 ; *Lord of thy presence*, *KING JOHN*, i. 1. 137 ; *Lord of our presence*, *KING JOHN*, ii. 1. 367 ; *Is 't not a goodly presence?* *PERICLES*, v. 1. 65 ; *Your royal presences*, *KING JOHN*, ii. 1. 377.

**presence**, the presence-chamber in a palace : *the presence strew'd* (with rushes), *RICHARD II.*, i. 3. 289 ; *Wait in the presence*, *HENRY VIII.*, iii. 1. 17 ; *a feasting presence*, *ROMEO AND JULIET*, v. 3. 86 (where, according to Nares in his *Gloss.*, *presence* does not mean "the presence-chamber," but "any grand state-room." It appears, however, that the presence-chamber was sometimes used as a dining-room ; for Hunter — *New Illust. of Shakespeare*, vol. ii. p. 140 — cites a letter of Sir Dudley Carleton, in which he writes that "Yesterday he [King James] *dined in the Presence* ;" and I find that Evelyn in his *Diary*, under 1668, speaks of himself as "Standing by his Mat<sup>y</sup> [Charles II.] *at dinner in the Presence*").

**present**, present time : *work the peace of the present*, *THE TEMPEST*, i. 1. 21 ; *even at this present*, *THE WINTER'S TALE*, i. 2. 192 ; *This ignorant present*, *MACBETH*, i. 5. 54.

**present** — *From the*, "Foreign to the object of our present discussion" (STEEVENS), *ANTONY AND CLEOPATRA*, ii. 6. 30.

**presently**, immediately : *Presently?* *PROS.* *Ay, with a twink*, *THE TEMPEST*, iv. 1. 42 ; *That will I show you presently*, 1 *HENRY VI.*, ii. 3. 60 ; *Then send for one presently*,



2 HENRY VI., ii. 1. 137; *Presently He did unseal them*, HENRY VIII., iii. 2. 78; *the king Shall understand it presently*, HENRY VIII., v. 2. 10; *I shall be with you presently*, HENRY VIII., v. 4. 27; *bring his answer presently*, TROILUS AND CRESSIDA, ii. 3. 135; *Thy temples should be planted presently*, TITUS ANDRONICUS, ii. 3. 62; *send the midwife presently to me*, TITUS ANDRONICUS, iv. 3. 167; *hang him presently*, TITUS ANDRONICUS, iv. 4. 45; *hanging presently*, TITUS ANDRONICUS, v. 1. 146; *I'll help it presently*, ROMEO AND JULIET, iv. 1. 54; *presently through all thy veins*, ROMEO AND JULIET, iv. 1. 95; *presently took post*, ROMEO AND JULIET, v. 1. 21; *executed presently*, TIMON OF ATHENS, iii. 5. 103; *presently go sit in council*, JULIUS CÆSAR, iv. 1. 45; *board him presently*, HAMLET, ii. 2. 169; *presently They have proclaim'd their malefactions*, HAMLET, ii. 2. 587; *and that presently*, HAMLET, iii. 2. 46; *I will seek him, sir, presently*, KING LEAR, i. 2. 97; *Now, presently*, KING LEAR, ii. 4. 115; *I'll presently Provide him necessities*, THE TWO NOBLE KINSMEN, ii. 6. 31; *told her presently*, THE TWO NOBLE KINSMEN, v. 2. 6; *The moon being clouded presently is miss'd*, THE RAPE OF LUCRECE, 1007.

**press**, an impress, a commission to force persons into military service: *I have misused the king's press damnably*, 1 HENRY IV., iv. 2. 12.

**press**, a crowd, a throng: *would shake the press*, HENRY VIII., iv. 1. 78; *break among the press*, HENRY VIII., v. 4. 81; *Who is it in the press that calls on me?* JULIUS CÆSAR, i. 2. 15.

**press me to death with wit**, MUCH ADO ABOUT NOTHING, iii. 1. 76; *I am press'd to death*, RICHARD II., iii. 4. 72; *pressing to death*, MEASURE FOR MEASURE, v. 1. 520. "The allusion is to an ancient punishment of our law, called *peine fort et dure*, which was formerly inflicted on those persons, who, being indicted, refused to plead. In conse-

quence of their silence, they were pressed to death by an heavy weight laid upon their stomach" (MALONE).

**press** — *What he puts into the*, THE MERRY WIVES OF WINDSOR, ii. 1. 68. "Press is used ambiguously, for a *press* to print, and a *press* to squeeze" (JOHNSON).

**press me none but good householders** — I, 1 HENRY IV., iv. 2. 14. See next article.

**pressed**, impressed, forced into military service: *For every man that Bolingbroke hath press'd*, RICHARD II., iii. 2. 58; *pressed the dead bodies*, 1 HENRY IV., iv. 2. 36; *by the king was I press'd forth*, 3 HENRY VI., ii. 5. 64; *press'd by his master*, 3 HENRY VI., ii. 5. 66; *They have press'd a power*, CORIOLANUS, i. 2. 9; *being press'd to the war*, CORIOLANUS, iii. 1. 122.

**press-money**, "the money which was paid to soldiers when they were retained in the king's service" (DOUCE), KING LEAR, iv. 6. 87.

**pressures**, impressions: *all pressures past*, HAMLET, i. 5. 100.

**prest**, ready (old Fr. *prest*): *prest unto it*, THE MERCHANT OF VENICE, i. 1. 160; *Prest for this blow*, PERICLES, iv. Gower, 45.

**Prester John's foot**, MUCH ADO ABOUT NOTHING, ii. 1. 238. A fabulous Christian king of India, or of Abyssinia, or of some *terra incognita*, to whom our early writers often allude. His title of *Prester John* originated, according to that veracious traveller Sir John Mandevile, in the following circumstance: the said king, having gone with a Christian knight into a church in Egypt, was so pleased with the service, that he determined no longer to be called king or emperor but *priest*, "and that he wolde have the name of the first preest that wente out of the chirche: and his name was John." *The Voiage and Travaile of Sir John Maundevile*, etc., p. 363, ed. 1725.

**pretence**, an intention, a design : *publisher of this pretence*, THE TWO GENTLEMEN OF VERONA, iii. 1. 47 ; *the pretence whereof being by circumstances partly laid open*, THE WINTER'S TALE, iii. 2. 16 ; *the undivulged pretence*, MACBETH, ii. 3. 130 ; *pretence of danger*, KING LEAR, i. 2. 84 ; *pretence and purpose of unkindness*, KING LEAR, i. 4. 69 ; *To keep your great pretences veil'd*, CORIOLANUS, i. 2. 20.

**pretend**, to intend, to design : *pretend Malicious practices against his state*, 1 HENRY VI., iv. 1. 6 ; *What good could they pretend ?* ("propose to themselves," JOHNSON), MACBETH, ii. 4. 24 ; *pretended flight*, THE TWO GENTLEMEN OF VERONA, ii. 6. 37 ; *the pretended celebration*, THE TWO NOBLE KINSMEN, i. 1. 210 ; *such black payment as thou hast pretended* ("proposed to thyself," STEEVENS), THE RAPE OF LUCRECE, 576.

**pretend**, to hold out ? to portend ? It may mean, however, as in some other places, to *design*. *Pretend some alteration in good will*, 1 HENRY VI., iv. 1. 54.

**pretty**, petty : *A pretty while*, THE RAPE OF LUCRECE, 1233 ; *Those pretty wrongs*, SONNETS, xli. 1.

**prevail**, to avail : *If wishes would prevail with me*, HENRY V., iii. 2. 14 ; *It helps not, it prevails not*, ROMEO AND JULIET, iii. 3. 60 (So in *A Mirour for Magistrates* :

"Then wist I flight could nothing me preuaile."

Lady Sabine, p. 39, ed. 1610 ;

and in *The Debate betweene Follie and Loue*, appended to Greene's *Carde of Fancie* : "Alasse, my deere daughter, what doe these teares preuaile ?" Sig. s 3, ed. 1608) ; and compare *unprevailing*.

**prevent**, to anticipate : *prevent my curses*, 2 HENRY IV., i. 2. 219 ; *to prevent The time of life*, JULIUS CÆSAR, v. 1. 104 (Malone says, "By 'time' is meant the full and complete time, the period") ; *we are prevented*, TWELFTH NIGHT, iii. 1. 80 ; *but that I am prevented*, 1 HENRY VI., iv. 1. 71 ;

*prevents the slander of his wife, AS YOU LIKE IT, iv. 1. 55; So thou prevent'st his scythe and crooked knife* ("So by anticipation thou hinderest the destructive effects of his weapons," STEEVENS), SONNETS, c. 14.

**preyful**, pursuing prey or game, LOVE'S LABOUR'S LOST, iv. 2. 54.

**Priam's daughters** — *That you are in love With one of*, "Polyxena, in the act of marrying whom, he [Achilles] was [according to the later Grecian legend] afterwards killed by Paris" (STEEVENS), TROILUS AND CRESSIDA, iii. 3. 194.

**prick**, a point on a dial: *noontide prick* (point of noon), 3 HENRY VI., i. 4. 34; THE RAPE OF LUCRECE, 781; *prick of noon* (point of noon, with a quibble), ROMEO AND JULIET, ii. 4. 109.

**prick**, the point in the centre of the butts (see *clout*): *Let the mark have a prick in 't*, LOVE'S LABOUR'S LOST, iv. 1. 125.

**prick**, a prickle: *mount Their pricks at my footfall*, THE TEMPEST, ii. 2. 12.

**prick**, a skewer: *wooden pricks*, KING LEAR, ii. 3. 16.

**prick**, to nominate by a puncture or mark: *Prick him*, 2 HENRY IV., iii. 2. 110, 133, 141, 143, 150; *Prick the woman's tailor*, 2 HENRY IV., iii. 2. 158; *Prick him down*, JULIUS CÆSAR, iv. 1. 3; *hath pricked down Bardolph*, 2 HENRY IV., ii. 4. 320; *have pricked me*, 2 HENRY IV., iii. 2. 114; *prick'd in number of our friends*, JULIUS CÆSAR, iii. 1. 217; *their names are prick'd*, JULIUS CÆSAR, iv. 1. 1; *prick'd to die*, JULIUS CÆSAR, iv. 1. 16; *prick'd thee out* (with a quibble), SONNETS, xx. 13.

**prick in**, to stick in: *pricked in 't for a feather*, THE TAMING OF THE SHREW, iii. 2. 65.

**prick-song**, "harmony written or pricked down, in opposition to plain-song, where the descant rested with the will of the singer" (Chappell's *Popular Music of the Olden*

*Time*, etc., vol. i. p. 51, note, sec. ed.), ROMEO AND JULIET, ii. 4. 21.

**pricket**, a buck of the second year, LOVE'S LABOUR'S LOST, iv. 2. 11, 19, 49, 54.

**pride of France** — *The full*, HENRY V., i. 2. 112; *the pride of France*, 1 HENRY VI., iii. 2. 40; *the pride of Gallia*, 1 HENRY VI., iv. 6. 15. In these passages Warburton rightly explains pride to mean "haughty power." (Mr. Collier is manifestly wrong when he supposes that in the second passage the allusion is to La Pucelle.)

**pridge** — *I must speak with him from the*, HENRY V., iii. 6. 84: *pridge*, Fluellen's Welsh pronunciation of *bridge*. According to Theobald, "Fluellen, who comes from the bridge, wants to acquaint the king with the transactions that had happened there. This he calls *speaking to the king from the bridge*;" but the present passage is not in the quartos; and Malone suspects that the words "*from the bridge* [*pridge*]" were caught by the compositor from King Henry's first speech on his entrance.

**prig**, a thief, a pick-pocket, THE WINTER'S TALE, iv. 3. 96.

**prime**, first, principal; *my prime request*, THE TEMPEST, i. 2. 425; *no primer business* ("no matter of state that more earnestly presses a despatch," WARBURTON), HENRY VIII., i. 2. 67.

**prime**, eager ("Prim, *Prime*, forward," etc. Cotgrave's *Fr. and Engl. Dict.*): *as prime as goats*, OTHELLO, iii. 3. 407.

**prime**, the spring: *love is crowned with the prime*, AS YOU LIKE IT, v. 3. 30; *That happiness and prime* (= the happy spring of life) *can happy call*, ALL 'S WELL THAT ENDS WELL, ii. 1. 181; *To add a more rejoicing to the prime*, THE RAPE OF LUCRECE, 332; *the wanton burthen of the prime*, SONNETS, xcvi. 7.

**primero**, THE MERRY WIVES OF WINDSOR, iv. 5. 93; HENRY VIII., v. 1. 7. A game at cards, which was very fashion-

able in Shakespeare's time, and which seems to have been (as Gifford observes, note on *Jonson's Works*, vol. ii. p. 31) "a very complicated amusement." I originally had cited here from Sir John Harington's *Epigrams* what he calls "The story of Marcus' life at Primero," consisting of forty-two lines ; but it is such an obscure detail that I have substituted for it the following portion of Minshew's *Pleasant and Delightfull Dialogues in Spanish and English*, etc., 1599, from which I leave the reader to gather what he can concerning the game (The speakers are "five gentlemen friendes, called Gusman, Rodricke, Sir Lorenzo, Mendoca, Osorio a gentleman-vsher, and a Page [two Pages] " ) :

"O. Now to take away all occasion of strife, I will giue a meane, and let it be Primera. M. You haue saide very well, for it is a meane betweene extremes. L. I take it that it is called Primera because it hath the first place at the play at cardes. R. Let vs goe : what is the summe that we play for ? M. Two shillings stake, and eight shillings rest. L. Then shuffle the cardes well. O. I lift to see who shall deale : it must be a coate carde ; I would not be a coat with neuer a blanke in my purse. R. I did lift an ace. L. I a fower. M. I a sixe, whereby I am the eldest hand. O. Let the cardes come to me, for I deale them ; one, two, three, fower, one, two, three, fower. M. Passe. R. Passe. L. Passe. O. I set so much. M. I will none. R. Ile none. L. I must of force see it ; deale the cards. M. Giue me fower cards ; Ile see as much as he sets. R. See heere my rest ; let euery one be in. M. I am come to passe againe. R. And I too. L. I do the selfe same. O. I set my rest. M. Ile see it. R. I also. L. I cannot giue it ouer. M. I was a small prime. L. I am flush. M. I would you were not. L. Is this good neighbourhood ? M. Charitie well placed doth first beginne with ones selfe. O. I made foue and fiftie, with which I win his prime. L. I flush, whereby I draw. R. I play no more at this play. M. Neither I at any

other, for I must goe about a busines that concernes me. L. Pages, take euerie one two shillings a peece of the winnings. P. I pray God you may receiue it a hundred fold. P. In heauen I pray God you may finde it hanged on a hooke." pp. 26, 27.

**primy**, "early, belonging to the spring" (Nares's *Gloss.*), *HAMLET*, i. 3. 7.

**prince**, to play the prince: *to prince it much*, *CYMBELINE*, iii. 3. 85.

**princess'**, a contraction of *princesses*: *Than other princess' can*, *THE TEMPEST*, i. 2. 173.

**principality**, an angel of a high order: *Yet let her be a principality*, *THE TWO GENTLEMEN OF VERONA*, ii. 4. 148.

**principals** *did seem to rend* — *The very*, *PERICLES*, iii. 2. 16.

"The *principals* are the strongest rafters in the roof of a building" (MALONE). "The corner-posts of a house, tenoned into the ground plates below, and into the beams of the roof." Halliwell's *Dict. of Arch. and Prov. Words*.

**princ Cox**, a pert youth, a forward young coxcomb, *ROMEO AND JULIET*, i. 5. 84.

**print** — *In*, With great exactness, with precision, *THE TWO GENTLEMEN OF VERONA*, ii. 1. 157; *LOVE'S LABOUR'S LOST*, iii. 1. 162. (This phrase was not obsolete even in the time of Locke; he thus introduces it in *Some Thoughts concerning Education*: "who is not designed to lie always in my young master's bed at home, and to have his maid lay all things *in print*, and tuck him in warm." p. 32, ed. 1705.)

**printed in her blood** — *The story that is*, "The story which her blushes discover to be true" (JOHNSON), "The indelible pollution with which she is stained" (SEYMOUR), *MUCH ADO ABOUT NOTHING*, iv. 1. 122.



**Priscian** *a little scratched*, LOVE'S LABOUR'S LOST, v. 1. 25.

"Alluding to the common phrase — *Diminuis Prisciani caput*, applied to such as speak false Latin" (THEOBALD).

**private**, privacy : *let me enjoy my private*, TWELFTH NIGHT, iii. 4. 84.

**private**, private and confidential intelligence : *Whose private with me of the Dauphin's love*, KING JOHN, iv. 3. 16.

**private plot** — *In this*. See *plot* — *In this private*.

**prize**, a privilege : *It is war's prize to take all vantages*, 3 HENRY VI., i. 4. 59; *'tis prize enough to be his son*, 3 HENRY VI., ii. 1. 20.

**prize** — *play'd your*. See *play'd your prize* — *You have*.

**prized by their masters** — *Are*, "Are rated according to the esteem in which their possessor is held" (JOHNSON), TIMON OF ATHENS, i. 1. 174.

**probable need**, "a specious appearance of necessity" (JOHNSON), ALL 'S WELL THAT ENDS WELL, ii. 4. 49.

**probal**, probable, OTHELLO, ii. 3. 327.

**probation**, proof, evidence, act of proving : *all probation will make*, MEASURE FOR MEASURE, v. 1. 157; *pass'd in probation with you*, MACBETH, iii. 1. 79; *made probation*, HAMLET, i. 1. 156; *That the probation bear no hinge*, OTHELLO, iii. 3. 369; *for more probation*, CYMBELINE, v. 5. 362.

**proceeded** *The sweet degrees, etc.* — *Hadst thou . . .*, Hadst thou . . . *proceeded through the sweet degrees, etc.*, TIMON OF ATHENS, iv. 3. 251.

**proceeded well**, *to stop all good proceeding*, LOVE'S LABOUR'S LOST, i. 1. 95. "To *proceed* is an academical term, meaning to take a degree" (JOHNSON).

**process**, a summons, a citation : *Where 's Fulvia's process?* ANTONY AND CLEOPATRA, i. 1. 28.

- proclamation**, a report, a character : *give him a better proclamation*, MEASURE FOR MEASURE, iii. 2. 133.
- prodigious**, portentous, unnatural, monstrous : A MIDSUMMER-NIGHT'S DREAM, v. 1. 401 ; KING JOHN, iii. 1. 46 ; RICHARD III., i. 2. 22 ; TROILUS AND CRESSIDA, v. 1. 90 ; ROMEO AND JULIET, i. 5. 138 ; JULIUS CÆSAR, i. 3. 77.
- prodigious son**, Launce's blunder for *prodigal son*, THE TWO GENTLEMEN OF VERONA, ii. 3. 3.
- prodigiously be cross'd**, "be disappointed by the production of a prodigy, a monster" (JOHNSON), KING JOHN, iii. 1. 91.
- proditor**, a betrayer, a traitor, 1 HENRY VI., i. 3. 31.
- proface**, 2 HENRY IV., v. 3. 28. This expression is equivalent to "Much good may it do you." "Prouface, *prounface* : Souhait qui veut dire, bien vous fasse : *proficiat*." Roquefort's *Gloss. de la Langue Romaine*. "Buon pro vi faccia, *much good may it doe you*." Florio's *Ital. and Engl. Dict.*
- profane**, gross of language : *so old, and so profane*, 2 HENRY IV., v. 5. 51 ; *What profane wretch art thou?* OTHELLO, i. 1. 115 ; *a most profane and liberal counsellor*, OTHELLO, ii. 1. 162 ; *Profane fellow!* CYMBELINE, ii. 3. 124.
- profanely**, grossly : *not to speak it profanely*, HAMLET, iii. 2. 29.
- professed**, used for *professing* : *your professed bosoms*, KING LEAR, i. 1. 272.
- prognostication proclaims** — *The hottest day*, "The hottest day foretold in the almanac" (JOHNSON), THE WINTER'S TALE, iv. 4. 778. "Almanacs were in Shakespeare's time published under this title, 'An Almanack and *Prognostication* made for the year of our Lord God 1595.' See Herbert's *Typograph. Antiq.* ii. 1029" (MALONE).
- progress**, the travelling of a sovereign and his court to visit different parts of his dominions : *The king is now in progress towards Saint Alban's*, 2 HENRY VI., i. 4. 73 ; *a king*

*may go a progress through the guts of a beggar*, HAMLET, iv. 3. 31.

**proin**, to prune, THE TWO NOBLE KINSMEN, iii. 6. 243.

**project** *mine own cause so well*, ANTONY AND CLEOPATRA, v. 2. 120. Here Malone explains *project* by “shape or form :” *qy.* “set forth,” “put forward” ?

**prolixious**, prolix, causing delay, MEASURE FOR MEASURE, ii. 4. 162.

**prologue arm'd** — *A*, TROILUS AND CRESSIDA, Prologue, 23.  
“The prologue-speakers customarily wore black cloaks. There are other instances in which they are directed to appear in armour. One of these is afforded by Ben Jonson’s *Poetaster*, the first part of the Prologue to which is spoken by Envy, who ‘descends slowly :’ then after ‘the third sounding,’ ‘as she disappears, enter Prologue hastily in armour.’ Jonson’s Prologue was armed as if to defend the poet against his detractors ; Shakespeare’s, only to suit the martial action of the play which he introduced” (GRANT WHITE).

**prolong’d**, deferred, put off : *this wedding-day Perhaps is but prolong’d*, MUCH ADO ABOUT NOTHING, iv. 1. 254 ; *As else I would be, were the day prolong’d*, RICHARD III., iii. 4. 47.

**promised end?** — *Is this the*, Seems to mean “Is this the end of all things, the end of the world ?” KING LEAR, v. 3. 263.

**promised forth** — *I am*, “I have an engagement” (CRAIK), JULIUS CÆSAR, i. 2. 288.

**prompture**, suggestion, instigation, MEASURE FOR MEASURE, ii. 4. 178.

**prone**, “prompt, ready” (Nares’s *Gloss.*), “prompt, significant, expressive” (MALONE) : *a prone and speechless dialect*, MEASURE FOR MEASURE, i. 2. 176.

**prone**, forward, headstrong : *I never saw one so prone*, CYMBELINE, v. 4. 198 ; *prone lust*, THE RAPE OF LUCRECE, 684.

**proof**, armour of proof, "armour hardened till it will abide a certain trial" (JOHNSON) : *Armed in proof*, RICHARD III., v. 3. 219 ; *in strong proof of chastity well arm'd*, ROMEO AND JULIET, i. 1. 208 ; *lapp'd in proof*, MACBETH, i. 2. 55.

**proof**, firm temper, impenetrability : *Add proof unto mine armour*, RICHARD II., i. 3. 73 ; *come to any proof* (to "any confirmed state of manhood. The allusion is to armour hardened till it abides a certain trial," STEEVENS), 2 HENRY IV., iv. 3. 90 ; *his coat is of proof* ("A quibble between two senses of the word [*proof*] ; one as being able to resist, the other as being *well-worn*, that is, long worn," HAMMER), 2 HENRY VI., iv. 2. 58 ; *proof eterne*, HAMLET, ii. 2. 484 ; *With hearts more proof* (used adjectively, "of proof") *than shields*, CORIOLANUS, i. 4. 25 ; *proof of harness* (= armour of proof), ANTONY AND CLEOPATRA, iv. 8. 15 ; *targes of proof*, CYMBELINE, v. 5. 5.

**proof** — *A common*, "A matter proved by common experience" (MASON), JULIUS CÆSAR, ii. 1. 21.

**proof** — *Blast in*. See *blast*, etc.

**proof** — *Passages of*, "Transactions of daily experience" (JOHNSON), HAMLET, iv. 7. 112.

**proof** — *Sorted to no*. See *sorted to no proof*, etc.

**propagation of a dower**, interest ; perhaps, increase of interest, MEASURE FOR MEASURE, i. 2. 143.

**proper**, one's own, what belongs to an individual : *men hang and drown Their proper selves*, THE TEMPEST, iii. 3. 60 ; *Are not thine own so proper*, MEASURE FOR MEASURE, i. 1. 31 ; *their proper bane*, MEASURE FOR MEASURE, i. 2. 123 ; *his proper tongue*, MEASURE FOR MEASURE, v. 1. 406 ; *these my proper hands*, THE WINTER'S TALE, ii. 3. 139 ;

*my proper son*, 2 HENRY IV., v. 2. 109; *our own proper entrails*, JULIUS CÆSAR, v. 3. 96; *my proper life*, HAMLET, v. 2. 66; *Proper deformity seems not in the fiend So horrid as in woman* ("Diabolic qualities appear not so horrid in the devil, to whom they belong, as in woman, who unnaturally assumes them," WARBURTON), KING LEAR, iv. 2. 60; *our proper son*, OTHELLO, i. 3. 69; *proper satisfaction*, OTHELLO, i. 3. 264.

**proper**, well-looking, handsome: *proper man*, THE TWO GENTLEMEN OF VERONA, iv. 1. 10; MUCH ADO ABOUT NOTHING, ii. 3. 167; A MIDSUMMER-NIGHT'S DREAM, i. 2. 76; THE MERCHANT OF VENICE, i. 2. 65; AS YOU LIKE IT, iii. 5. 114; TWELFTH NIGHT, iii. 1. 130; KING JOHN, i. 1. 250; RICHARD III., i. 2. 254; TROILUS AND CRESSIDA, i. 2. 185; OTHELLO, i. 3. 386; *proper young men*, AS YOU LIKE IT, i. 2. 106; *herself more proper*, AS YOU LIKE IT, iii. 5. 55; *proper men*, JULIUS CÆSAR, i. 1. 26; CYMBELINE, iii. 4. 60; *the issue of it being so proper*, KING LEAR, i. 1. 17; *properer man*, AS YOU LIKE IT, iii. 5. 51; *properest man*, MUCH ADO ABOUT NOTHING, v. 1. 166.

**proper-false** — *The*, The well-looking false, the handsome and deceitful, TWELFTH NIGHT, ii. 2. 27.

**properly**, *my remission lies In Volscian breasts — Though I owe My revenge*, "Though I have a peculiar right in revenge, in the power of forgiveness the Volscians are conjoined" (JOHNSON), CORIOLANUS, v. 2. 80.

**properties**, a term still in use at our theatres, and meaning the various articles required for the performance of a play, dresses and scenes excepted: *Go get us properties And tricking for our fairies*, THE MERRY WIVES OF WINDSOR, iv. 4. 77; *I will draw a bill of properties*, A MIDSUMMER-NIGHT'S DREAM, i. 2. 93.

**property**, "a thing quite at our disposal, and to be treated as we please" (STEEVENS): *do not talk of him But as a property*, JULIUS CÆSAR, iv. 1. 40.

**property**, to appropriate, to make a property of : *They have here propertied me* ("taken possession of me, as of a man unable to look to himself," JOHNSON), *TWELFTH NIGHT*, iv. 2. 88 ; *I am too high-born to be propertied*, *KING JOHN*, v. 2. 79 ; *Subdues and properties to his love*, *TIMON OF ATHENS*, i. 1. 60.

**property**, to endow with properties or qualities : *his voice was propertied As all the tuned spheres*, *ANTONY AND CLEOPATRA*, v. 2. 83.

**propose**, conversation : *To listen our propose*, *MUCH ADO ABOUT NOTHING*, iii. 1. 12.

**propose**, to discourse, to hold forth : *Wherein the toged consuls can propose*, *OTHELLO*, i. 1. 25.

**propose**, to converse : *Proposing with the prince and Claudio*, *MUCH ADO ABOUT NOTHING*, iii. 1. 3.

**propose**, to image to oneself : *Be now the father and propose a son* ("image to yourself a son, contrive for a moment to think you have one," STEEVENS), *2 HENRY IV.*, v. 2. 92 ; *a thousand deaths Would I propose to achieve her whom I love*, *TITUS ANDRONICUS*, ii. 1. 80 ; (but the meaning of *propose* in this passage seems to be doubtful ; qy. "venture, run the risk of" ?).

**propriety**, proper state or condition : *That makes thee strangle (suppress, drown) thy propriety* ("property," MALONE ; "individuality, identity," HALLIWELL), *TWELFTH NIGHT*, v. 1. 141 ; *it frights the isle From her propriety*, *OTHELLO*, ii. 3. 168.

**propugnation**, defence, *TROILUS AND CRESSIDA*, ii. 2. 136.

**prorogue**, to lengthen out, to prolong : *But to prorogue his grief*, *PERICLES*, v. 1. 26.

**prorogue**, to put off, to delay : *nothing may prorogue it*, *ROMEO AND JULIET*, iv. 1. 48 ; *prorogue his honour Even till a Lethe'd dulness* ("delay his sense of honour from exerting itself till he is become habitually sluggish,"

STEEVENS), ANTONY AND CLEOPATRA, ii. 1. 26; *Than death prorogued* ("deferred to a more distant period," MALONE), ROMEO AND JULIET, ii. 2. 78.

**prosperous** and artificial feat, gracefully and skilfully performed, PERICLES, v. 1. 71.

**protest** — *I will tell her, sir, that you do*, ROMEO AND JULIET, ii. 4. 172. On the following passage of Jonson's *Every Man in his Humour*, — "Do you think I would leave you? I *protest* — *E. Know*. No, no, you shall not *protest*, coz," — Whalley remarks, "There appears to have been something affected or ridiculous, at this time, in using the word *protest*." Jonson's *Works*, vol. i. p. 24, ed. Gifford. (Compare Donne's *Fourth Satire* :

"he enters, and a lady which owes  
Him not so much as good will, he arrests,  
And unto her *protests, protests, protests*,  
So much as at Rome would serve to have throwne  
Ten cardinalls into the Inquisition." *Poems*, p. 344, ed. 1633.

See too Fletcher's *Queen of Corinth*, Beaumont and Fletcher's *Works*, vol. v. p. 412, ed. Dyce.)

**proud to be so valiant** — *He is grown Too*, CORIOLANUS, i. 1. 257. Explained by Steevens, "His pride is such as not to deserve the accompaniment of so much valour;" by Malone, "He is grown too proud of being so valiant, to be endured."

**prouder foe** — *Yet, I know, Our party may well meet a*, KING JOHN, v. 1. 79. "Mr. Steevens has noticed Dr. Johnson's misconception of this passage; yet it may be doubted whether he has sufficiently simplified the meaning, which is, 'yet I know that our party is fully competent to engage a more valiant foe.' *Prouder* has in this place the signification of the old French word *preux*" (DOUCE).

**provand**, provender, food, CORIOLANUS, ii. 1. 241.



**provincial** — *Nor here*, Nor subject to the ecclesiastical authorities of this province, MEASURE FOR MEASURE, v. 1. 314.

**Provincial roses on my razed shoes** — Two, HAMLET, iii. 2. 270. Here *Provincial roses*, as Douce observes, mean the kind of roses for the growth of which *Provins* in *La Basse Brie*, about forty miles from Paris, was formerly very celebrated; but Hamlet, of course, is speaking of the ornamental shoe-ties called *roses*, consisting of ribands gathered into large knots. “*Razed shoes* may mean *slashed shoes*; that is, with cuts or openings in them” (STEEVENS).

**provokes the mightiest hulk against the tide**, urges on, impels the mightiest, etc., 1 HENRY VI., v. 5. 6.

**provoking merit** — A, KING LEAR, iii. 5. 6. “Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloucester, provoked or instigated Edgar to seek his father’s death” (MALONE). “*Provoking* here means *stimulating*; a merit he felt in himself, which irritated him against a father that had none” (MASON).

**prune himself**, 1 HENRY IV., i. 1. 98; *Prunes the immortal wing*, CYMBELINE, v. 4. 118; *pruning me*, LOVE’S LABOUR’S LOST, iv. 3. 179. To *prune* is a term of falconry, applied to other birds besides hawks, and metaphorically to a human being. A hawk *prunes* when she picks out damaged feathers, and arranges her plumage with her bill.

**prune** — A *stewed*, 1 HENRY IV., iii. 3. 113; *stewed prunes*, THE MERRY WIVES OF WINDSOR, i. 1. 260; MEASURE FOR MEASURE, ii. 1. 87; 2 HENRY IV., ii. 4. 137. This was formerly a favourite dish, and it appears to have been very common in brothels. When, in the last of the passages above referred to, Doll Tearsheet says that Pistol *lives upon mouldy stewed prunes and dried cakes*, she means, observes Steevens, “he lives on the refuse provisions of bawdy-houses and pastry-cooks’ shops.” (In *Maroccus Extaticus*,

etc., 1595, we find: "Roger and his Bettrice set up [a brothel] forsooth, with their pamphlet pots, and *stewed prunes*, nine for a tester, in a sinfull saucer," etc., p. 16. Percy Soc. reprint.)

**Publius** *shall not live*, *Who is your sister's son*, *Mark Antony*, JULIUS CÆSAR, iv. 1. 4. A mistake of the poet, as Upton has shown. The person meant, Lucius Cæsar, was uncle by the mother's side to Mark Antony.

**Puck** — *As I am an honest*, *A MIDSUMMER-NIGHT'S DREAM*, v. 1. 420. Here the speaker gives himself the epithet *honest*, because — as Tyrwhitt observes on the expression *sweet Puck*, earlier in this play — the word *Puck* alone "signified nothing better than *fiend* or *devil*."

**pudency**, modesty, *CYMBELINE*, ii. 5. 11.

**pugging**, priggish, thieving, *THE WINTER'S TALE*, iv. 3. 7.

**puke-stocking**, 1 *HENRY IV.*, ii. 4. 67. Here *puke* most probably means "dark-coloured" (perhaps equivalent to *puce*); that it describes the material of the stocking (or hose) is less likely.

**pulsidge**, the Hostess's corruption of *pulse*, 2 *HENRY IV.*, ii. 4. 23.

**pump** *well flowered* — *Then is my*, *ROMEO AND JULIET*, ii. 4. 59. "The fundamental idea is, that Romeo wore *pinked* pumps, that is, punched with holes in figures" (JOHNSON); to which note Steevens adds, "See the shoes of the morris-dancers in the plate [from Tollet's painted window, where the figures marked 4 and 10 have pinked shoes] at the conclusion of *The First Part of King Henry IV.* [Malone's *Shakespeare* by Boswell, vol. xvi.];" and he then observes, "It was the custom to wear ribbons in the shoes formed into the shape of roses, or of any other flowers."

**pun**, to pound, to beat, *TROILUS AND CRESSIDA*, ii. 1. 37.

**punto** (Ital. *punta*), a thrust, a stroke (a fencing-term), *THE MERRY WIVES OF WINDSOR*, ii. 3. 24.

**punto reverso** (Ital. *punta riversa*), a back-handed thrust or stroke (a fencing-term), ROMEO AND JULIET, ii. 4. 26.

**purchase**, gain, profit, advantage : *The purchase is to make men glorious*, PERICLES, i. Gower, 9.

**purchase**, a cant term for stolen goods, booty : *thou shalt have a share in our purchase*, 1 HENRY IV., ii. 1. 89 ; *They will steal any thing, and call it purchase*, HENRY V., iii. 2. 40 ; *Made prize and purchase (booty) of his lustful eye*, RICHARD III., iii. 7. 187.

**purchase** — *After fourteen years'*, TWELFTH NIGHT, iv. 1. 22. The meaning must be — After the rate of fourteen years' purchase — at an excessive price. Perhaps in Shakespeare's time the current value of land was fourteen years' purchase.

**purchased**, obtained by unfair means : *for what in me was purchased, Falls upon thee in a more fairer sort*, 2 HENRY IV., iv. 5. 200. "That is, acquired by unjust and indirect methods. *Purchase*, in Shakespeare, frequently means *stolen goods*, or goods dishonestly obtained" (MASON). See also the preceding article but one.

**purchased** — *Hereditary Rather than*, Hereditary, rather than "procured by his own fault or endeavour" (JOHNSON), ANTONY AND CLEOPATRA, i. 4. 14.

**puritan** amongst them, and he sings psalms to hornpipes — *But one*, THE WINTER'S TALE, iv. 3. 42. "An allusion to a practice, common at this time among the puritans, of burlesquing the *plein chant* of the papists, by adapting vulgar and ludicrous music to psalms and pious compositions" (DOUCE).

**purples** — *Long*, HAMLET, iv. 7. 170. "This is the *early purple orchis* (*Orchis mascula*), which blossoms in April and May ; it grows in meadows and pastures, and is about ten inches high ; the flowers are purple, numerous, and

*in long spikes.* The poet refers to another name by which this flower was called *by liberal shepherds*, and says that

‘Cold maids did [do] *dead men’s fingers* call them.’

From this I consider that the cold maids mistook one of the other orchids, having *palmated roots*, for long purples. The *Orchis mascula* has two bulbs, and is in many parts of England called by a name that liberal shepherds used, and which is found in the herbals of Shakspeare’s time. The *spotted palmate orchis* (*Orchis maculata*) and the *marsh orchis* (*Orchis latifolia*) have palmated roots, and are called ‘dead men’s fingers,’ which they somewhat resemble.” Beisly’s *Shakspeare’s Garden*, etc., p. 160.

**pursuivants of death** — *The*, “The heralds that, forerunning death, proclaim its approach” (JOHNSON), 1 HENRY VI., ii. 5. 5.

**purveyor**, MACBETH, i. 6. 22. “The duty of the purveyor, an officer belonging to the court, was to make a general provision for the royal household. It was the office also of this person to travel before the king whenever he made his progresses to different parts of the realm, and to see that every thing was duly provided” (DOUCE).

**push**, an exclamation, equivalent to *pish*: *And made a push at chance and sufferance*, MUCH ADO ABOUT NOTHING, v. 1. 38; *Push! did you see my cap?* TIMON OF ATHENS, iii. 6. 108. (Compare “*Push*, meet me.” *The Tryall of Cheualry*, 1605, sig. c 4 verso: “*Push*, ile bee all obseruatue.” *Euerie Woman in her Humor*, 1609, sig. e 2 verso. “Vncle, you that *make a pish* at the black art,” etc. *Day’s Law Trickes*, 1608, sig. i 2 verso).

**put on**, to instigate: *the powers above Put on their instruments*, MACBETH, iv. 3. 239; *We’ll put on those shall praise your excellence*, HAMLET, iv. 7. 131; *deaths put on* (“instigated, produced,” MALONE) *by cunning*, HAMLET, v. 2. 375; *had he been put on* (put forward, put to the trial), HAMLET,

v. 2. 389; *put it on By your allowance*, KING LEAR, i. 4. 206; *'Tis they have put him on the old man's death*, KING LEAR, ii. 1. 99; *I never Had lived to put on this*, CYMBELINE, v. 1. 9; *put on the vouch of very malice itself*, OTHELLO, ii. 1. 146; *this unwonted putting-on*, MEASURE FOR MEASURE, iv. 2. 111; *but by our putting on*, CORIOLANUS, ii. 3. 249; *stand the putting on*, OTHELLO, ii. 1. 298.

**putter-on**, an instigator, THE WINTER'S TALE, ii. 1. 141; HENRY VIII., i. 2. 24.

**putter-out of five for one** (one for five, *Dyce*) — *Each*, THE TEMPEST, iii. 3. 48. *Putter-out* was a term for a person who, when going abroad was much in fashion, *put out* a sum of money on condition of receiving great interest for it at his return home; if he never returned, the deposit was forfeited. "So, in *The Scourge of Folly*, by J. Davies of Hereford, printed about the year 1611,

'Sir Solus straight will travel, as they say,  
And gives out one for three, when home comes he.'

It appears from Moryson's *Itinerary*, 1617, Part I. p. 198, that 'this custom of giving out money upon these adventures was first used in court and among noblemen;' and that some years before his book was published, 'banker-outs, stage-players, and men of base condition had drawn it into contempt' by undertaking journeys merely for gain upon their return" (MALONE). "In the present passage, Mr. Staunton defends the reading of the folio, 'Each putter out of *five for one*,' by a quotation from the opening of Cartwright's *Ordinary*, 'I 'd put out moneys *of* being Mayor,' '*of* being commonly used by Shakespeare and his contemporaries for *on*.' But, granting this, what does the quotation prove? Why, that it is good Elizabethan English to talk of putting out moneys *of* or *on* the chance *of an event taking place*. This does not warrant such a phrase as putting out moneys on five for one, or on one for

five. We might as well maintain that because we talk of betting on a horse, we may properly talk of betting *on* five to one; and even because we talk of lending money, we might talk of lending interest" (W. N. LETTSOM).

**puttock**, a kite, 2 HENRY VI., iii. 2. 191; TROILUS AND CRESSIDA, v. 1. 59; CYMBELINE, i. 1. 140.

**puzzel**, a foul drab ("From *puzza*, that is, *malus foster*, says Minsheu," TOLLET), 1 HENRY VI., i. 4. 107.

**py'r lady**, Sir Hugh's pronunciation of *by'r lady* (*quod vide*), THE MERRY WIVES OF WINDSOR, i. 1. 25.

**pyramides**, pyramids, ANTONY AND CLEOPATRA, v. 2. 61.

**pyramis**, a pyramid, 1 HENRY VI., i. 6. 21; *pyramises*, ANTONY AND CLEOPATRA, ii. 7. 33.

## Q

**quail**, to overpower: *Quail, crush, conclude, and quell!* A MIDSUMMER-NIGHT'S DREAM, v. 1. 279; *to quail and shake the orb*, ANTONY AND CLEOPATRA, v. 2. 85.

**quail**, to faint, to sink into dejection: *my false spirits Quail*, CYMBELINE, v. 5. 149; *their quailing breasts*, 3 HENRY VI., ii. 3. 54.

**quail**, to slacken, to relax: *And let not search and inquisition quail*, AS YOU LIKE IT, ii. 2. 20.

**quailing**, a sinking into dejection, a failing in resolution: *there is no quailing now*, 1 HENRY IV., iv. 1. 39.

**quails ever Beat mine, inhoop'd, at odds—His.** See *in-hoop'd, at odds*, etc.

**quails**, a cant term for prostitutes: *one that loves quails*, TROILUS AND CRESSIDA, v. 1. 50.

**quaint**, ingenious, clever, artful: *My quaint Ariel*, THE TEMPEST, i. 2. 317; *quaint lies*, THE MERCHANT OF VENICE, iii. 4. 69; *quaint musician*, THE TAMING OF THE SHREW, iii. 2. 143; *forged quaint conceit*, 1 HENRY VI.,

iv. 1. 102; *how quaint an orator you are*, 2 HENRY VI., iii. 2. 274.

**quaint**, neat, elegant, well-fancied: *quaint in green*, THE MERRY WIVES OF WINDSOR, iv. 6. 41; *fine, quaint, graceful*, MUCH ADO ABOUT NOTHING, iii. 4. 20; *More quaint, more pleasing*, THE TAMING OF THE SHREW, iv. 3. 102.

**quaintly**, ingeniously, cleverly, artfully, THE TWO GENTLEMEN OF VERONA, ii. 1. 111; iii. 1. 117; THE MERCHANT OF VENICE, ii. 4. 6; 3 HENRY VI., ii. 5. 24; HAMLET, ii. 1. 31; PERICLES, iii. *Gower*, 13.

**quaked** — *gladly*, "thrown into grateful trepidation" (STEEVENS), CORIOLANUS, i. 9. 6.

**qualification** *shall come into no true taste again* — *Whose*, "Whose resentment shall not be so qualified or tempered, as to be well tasted, as not to retain some bitterness" (JOHNSON), OTHELLO, ii. 1. 269.

**qualify**, to soften, to moderate, to abate, to weaken: *qualify the laws*, MEASURE FOR MEASURE, i. 1. 66; *To qualify in others*, MEASURE FOR MEASURE, iv. 2. 79; *But qualify the fire's extreme rage*, THE TWO GENTLEMEN OF VERONA, ii. 7. 22; *this amazement can I qualify*, MUCH ADO ABOUT NOTHING, v. 4. 67; *to qualify His rigorous course*, THE MERCHANT OF VENICE, iv. 1. 7; *craftily qualified* ("slily mixed with water," JOHNSON), OTHELLO, ii. 3. 36; *by gazing qualified*, THE RAPE OF LUCRECE, 424.

**quality**, (used technically to signify) the profession of an actor: *Will they pursue the quality no longer than they can sing?* HAMLET, ii. 2. 342; *give us a taste of your quality*, HAMLET, ii. 2. 426.

**quality**, a profession, a calling, an occupation: *Ariel and all his quality* (all those occupied in similar services, all his fellows), THE TEMPEST, i. 2. 193; *we do in our quality much want*, THE TWO GENTLEMEN OF VERONA, iv. 1. 58; *Attend your office and your quality*, THE MERRY WIVES OF



WINDSOR, v. 5. 38 ; *you are not of our quality*, 1 HENRY IV., iv. 3. 36 ; *the very quality of my lord*, OTHELLO, i. 3. 251.

**quarrel**, *fortune* — *That*, HENRY VIII., ii. 3. 14. According to Warburton, "*quarrel*" means "*arrow*." In Shakespeare's days *quarrel* was a very common term for an arrow.

**quarry**, "Any thing hunted by dogs, hawks, or otherwise ; the game or prey sought [or killed]. The etymology has been variously attempted, but with little success." Nares's *Gloss*. In the following passages *quarry* is equivalent to "*heap of dead* : " *I 'ld make a quarry With thousands of these quarter'd slaves*, CORIOLANUS, i. 1. 196 ; *the quarry of these murder'd deer*, MACBETH, iv. 3. 206 ; *This quarry cries on havoc*, HAMLET, v. 2. 356.

**quart d'ecu**. See *cardecu*.

**quarter**, an allotted post or station : *keep good quarter*, KING JOHN, v. 5. 20 ; *not a man Shall pass his quarter*, TIMON OF ATHENS, v. 4. 60 ; *In quarter* ("on our station," MALONE), OTHELLO, ii. 3. 172.

**quarter'd fires** — *Their*, The fires in the different quarters of their army, CYMBELINE, iv. 4. 18.

**quat**, a pimple : *I 've rubbed this young quat almost to the sense* ("Roderigo is called a *quat* by the same mode of speech as a low fellow is now termed in low language a *scab*. *To rub to the sense* is to rub to the quick," JOHNSON), OTHELLO, v. 1. 11.

**quatch-buttock**, a squat, a flat buttock, ALL 'S WELL THAT ENDS WELL, ii. 2. 17.

**queasiness**, "sickness of a nauseated stomach" (Johnson's *Dict.*), distaste, disgust, 2 HENRY IV., i. 1. 196.

**queasy**, squeamish, fastidious : *his queasy stomach*, MUCH ADO ABOUT NOTHING, ii. 1. 347.

**queasy**, "delicate, unsettled, what requires to be handled nicely" (STEEVENS): *a queasy question*, KING LEAR, ii. 1. 17.

**queasy**, nauseated, disgusted: *queasy with his insolence*, ANTONY AND CLEOPATRA, iii. 6. 20.

**queen**— *To pray for the*. See *kneel down before you*, etc.

**quell**, murder, assassination: *the guilt Of our great quell*, MACBETH, i. 7. 72.

**quell**, to kill: *Quail, crush, conclude, and quell*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 279.

**quench**, to grow cool: *She will not quench*, CYMBELINE, i. 5. 47.

**quern**, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 36. "A hand-mill for grinding corn, made of two corresponding stones. It is one of our oldest words; and, with slight variations, is found in all the Northern languages. . . . Capell ridiculously supposed that *quern* here meant *churn*." Brockett's *Gloss. of North Country Words*, etc. (In Coles's *Lat. and Engl. Dict.* *churn* and *quern* are thus distinguished: "A Churn, *Fidelia, vasculum in quo agitur butyrum*." "A Quern, *Mola trusatilis*.")

**quest**, a search, an inquiry: *quest of love* (= love-suit, "is amorous expedition. The term originated from romance. A *quest* was the expedition in which a knight was engaged," STEEVENS. "The knight that finding the first encounter combersom, giueth ouer the *quest*, is counted but a coward." Greene's *Carde of Fancie*, sig. e 3 verso, ed. 1608), KING LEAR, i. 1. 193; *Can stead the quest*, PERICLES, iii. Gower, 21; *three several quests*, OTHELLO, i. 2. 46.

**quest**, an inquest, an impannelled jury: *What lawful quest have given their verdict up*, RICHARD III., i. 4. 180; *A quest of thoughts*, SONNETS, xlv. 10; *crowner's quest law*, HAMLET, v. 1. 22 (see *crowner*).

quest, an inquisition ; *these false and most contrarious quests*,  
MEASURE FOR MEASURE, iv. 1. 60.

questant, an aspirant, a candidate, a competitor, ALL 'S  
WELL THAT ENDS WELL, ii. 1. 16 ; (question, Cambridge),  
THE TWO NOBLE KINSMEN, v. 3. 17.

question, conversation : *As I subscribe not that, nor any  
other, But in the loss of question*, MEASURE FOR MEASURE,  
ii. 4. 90 (Steevens says, "*But in the loss of question*"  
means "*but in idle supposition, or conversation that tends  
to nothing.*" See first subscribe) ; *and had much question  
with him*, AS, YOU LIKE IT, iii. 4. 31 ; *in any constant  
question* ("settled, determinate, regular question," JOHN-  
SON, "regular conversation," MALONE), TWELFTH NIGHT,  
iv. 2. 47 ; *have some question with the shepherd*, THE WIN-  
TER'S TALE, iv. 2. 46 ; *Has these poor men in question*,  
THE WINTER'S TALE, v. 1. 198 ; *During all question of the  
gentle truce* ("conversation while the gentle truce lasts,"  
MALONE), TROILUS AND CRESSIDA, iv. 1. 13 ; *To call hers,  
exquisite, in question more* ("to make her unparalleled  
beauty more the subject of thought and conversation,"  
MALONE), ROMEO AND JULIET, i. 1. 227 ; *cry out on the top  
of question* (recite at the very highest pitch of their voice),  
HAMLET, ii. 2. 336 (where Dr. Wellesley wrongly under-  
stands *question* to mean "rack." *Stray Notes on the Text  
of Shakespeare*, p. 33) ; *I will not stay thy questions*, A  
MIDSUMMER-NIGHT'S DREAM, ii. 1. 235.

question, a point, a topic : *some necessary question of the play*,  
HAMLET, iii. 2. 41.

question — *A commodity in*, "A commodity subject to  
judicial trial or examination" (STEEVENS) ; MUCH ADO  
ABOUT NOTHING, iii. 3. 164.

question — *First in*, "First called for, first appointed"  
(JOHNSON), MEASURE FOR MEASURE, i. 1. 47.

question bear it — *With more facile*, OTHELLO, i. 3. 23.  
"Question is for the act of seeking. With more easy

*endeavour*” (JOHNSON). “May carry it with less dispute, with less opposition” (MASON).

*question of his death is enrolled in the Capitol* — *The, JULIUS CÆSAR*, iii. 2. 36. “The word *question* is here used in a somewhat peculiar sense. It seems to mean the statement of the reasons” (CRAIK).

*question*: *why, an hour in clamour*, etc., *MUCH ADO ABOUT NOTHING*, v. 2. 71. Here *question* is equivalent to “you ask a question,” or “that is the question.”

*question, to converse*: *think you question* (“converse,” STEEVENS; “debate, argue, hold controversy,” CRAIK) *with the Jew*, *THE MERCHANT OF VENICE*, iv. 1. 70; *long he questioned With modest Lucrece*, *THE RAPE OF LUCRECE*, 122.

*question's title* — *The*, The title in dispute, *THE TWO NOBLE KINSMEN*, v. 3. 17.

*questionable*, “provoking question” (HANMER), “propitious to conversation, easy and willing to be conversed with” (STEEVENS), “capable of being conversed with” (MALONE), *HAMLET*, i. 4. 43. Compare first *question* and *unquestionable*.

*questrists*, persons who go in *quest* or search of another, pursuers, *KING LEAR*, iii. 7. 16.

*quick*, living, alive: *set quick i' the earth*, *THE MERRY WIVES OF WINDSOR*, iii. 4. 85; *One that 's dead is quick*, *ALL 'S WELL THAT ENDS WELL*, v. 3. 297; *But quick and in mine arms*, *THE WINTER'S TALE*, iv. 4. 132; *The mercy that was quick in us*, *HENRY V.*, ii. 2. 79; *earth, gape open wide and eat him quick*, *RICHARD III.*, i. 2. 65; *Thou 'rt quick* (“Thou hast life and motion in thee,” JOHNSON), *TIMON OF ATHENS*, iv. 3. 44; *Be buried quick with her*, *HAMLET*, v. 1. 273.

*quick*, lively: *But is there no quick recreation granted?* *LOVE'S LABOUR'S LOST*, i. 1. 159; *quick and merry words*, *RICHARD III.*, i. 3. 5.

**quick**, inventive, quick-witted : *the quick comedians*, ANTONY AND CLEOPATRA, v. 2. 215.

**quick**, pregnant : *she 's quick*, LOVE'S LABOUR'S LOST, v. 2. 665 ; *Jaquenetta that is quick by him*, LOVE'S LABOUR'S LOST, v. 2. 670.

**quick expedient**. See *expedient*.

**quicken with kissing**, "Revive by my kiss [kisses]" (JOHNSON), ANTONY AND CLEOPATRA, iv. 15. 39.

**quiddities**, legal quibblings, subtilties, equivocations, 1 HENRY IV., i. 2. 44 ; HAMLET, v. 1. 96.

**quietus**, HAMLET, iii. 1. 75 ; SONNETS, cxxvi. 12. "This is an Exchequer term. . . . It is the word which denotes that an accomptant is *quit*." Hunter's *New Illust. of Shakespeare*, vol. ii. p. 241. "Chiefly used by authors in metaphorical senses." Nares's *Gloss*.

**quill** — *Deliver our supplications in the*, 2 HENRY VI., i. 3. 3. Explained in several different ways ; by Halliwell and many others as meaning "altogether in a body ;" Steevens says it "means no more than our *written* or *penned* supplications ;" and Tollet says, "'*In the quill*' may mean 'with great exactness and observance of form,' or with the utmost punctilio of ceremony." The phrase seems to be taken from part of the dress of our ancestors, whose ruffs were *quilled*. While these were worn, it might be the vogue to say such a thing is in the *quill* ; that is, in the reigning mode of taste."

**quilllets**, sly turns in argument, nice and frivolous distinctions, chicanery, LOVE'S LABOUR'S LOST, iv. 3. 284 ; 1 HENRY VI., ii. 4. 17 ; 2 HENRY VI., iii. 1. 261 ; TIMON OF ATHENS, iv. 3. 154 ; HAMLET, v. 1. 97 ; OTHELLO, iii. 1. 23.

**quilt**, a flock-bed : *how now, quilt!* 1 HENRY IV., iv. 2. 47.

**quintain**, AS YOU LIKE IT, i. 2. 230. "Tilting or combating at the quintain is certainly a military exercise of high antiquity, and antecedent, I doubt not, to the jousts and

tournaments. The quintain originally was nothing more than the trunk of a tree or post set up for the practice of the tyros in chivalry. Afterward a staff or spear was fixed in the earth, and a shield, being hung upon it, was the mark to strike at. The dexterity of the performer consisted in smiting the shield in such a manner as to break the ligatures and bear it to the ground. In process of time this diversion was improved, and instead of the staff and the shield, the resemblance of a human figure carved in wood was introduced. To render the appearance of this figure more formidable, it was generally made in the likeness of a Turk or a Saracen armed at all points, bearing a shield upon his left arm, and brandishing a club or a sabre with his right. The quintain thus fashioned was placed upon a pivot, and so contrived as to move round with facility. In running at this figure it was necessary for the horseman to direct his lance with great adroitness, and make his stroke upon the forehead between the eyes or upon the nose; for if he struck wide of those parts, especially upon the shield, the quintain turned about with much velocity, and, in case he was not exceedingly careful, would give him a severe blow upon the back with the wooden sabre held in the right hand, which was considered as highly disgraceful to the performer, while it excited the laughter and ridicule of the spectators." Strutt's *Sports and Pastimes*, etc., p. 104, sec. ed. There were other sorts of quintains; but the words of Orlando, "a quintain, a mere lifeless block," seem to show that Shakespeare alludes to the kind above described.

**quip**, a sharp retort, a taunt, a repartee, *AS YOU LIKE IT*, v. 4. 71; *quips*, *THE TWO GENTLEMEN OF VERONA*, iv. 2. 12; *THE MERRY WIVES OF WINDSOR*, i. 3. 38; *MUCH ADO ABOUT NOTHING*, ii. 3. 218; *1 HENRY IV.*, i. 2. 44.

**quire**, a company, an assembly: *the whole quire hold their hips and laugh*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 55.

**quire**, to sing in concert: *Which quired with my drum*, CORIOLANUS, iii. 2. 113; *Still quiring to the young-eyed cherubins*, THE MERCHANT OF VENICE, v. 1. 62.

**quit**, to acquit: *But, for those earthly faults, I quit them all*, MEASURE FOR MEASURE, v. 1. 481; *Till thou canst quit thee*, AS YOU LIKE IT, iii. 1. 11; *Though yet he never harm'd me, here I quit him*, ALL 'S WELL THAT ENDS WELL, v. 3. 293; *God quit you in his mercy!* HENRY V., ii. 2. 166.

**quit**, to requite, to retaliate, to avenge: *to quit their griefs* ("to retaliate their mournful stories," JOHNSON), RICHARD II., v. 1. 43; *I sall quit you with gude leve* ("I shall, with your permission, requite you, that is, answer you, or interpose with my arguments," JOHNSON), HENRY V., iii. 2. 97; *Unless the Lady Bona quit his pain*, 3 HENRY VI., iii. 3. 128; *Your children's children quit it in your age*, RICHARD III., v. 3. 262; *To be full quit of those my banishers*, CORIOLANUS, iv. 5. 83; *To quit the bloody wrongs upon her foes*, TITUS ANDRONICUS, i. 1. 141; *To quit him with this arm*, HAMLET, v. 2. 68; *Or quit in answer of the third exchange*, HAMLET, v. 2. 261; *To quit this horrid act*, KING LEAR, iii. 7. 86; *God quit you*, ANTONY AND CLEOPATRA, iii. 13. 124; *As he shall like, to quit me* ("to repay me this insult," JOHNSON), ANTONY AND CLEOPATRA, iii. 13. 151; *Then I shall quit you*, THE TWO NOBLE KINSMEN, iii. 6. 24; *Than I can quit or speak of*, THE TWO NOBLE KINSMEN, v. 4. 35; *your evil quits you well*, MEASURE FOR MEASURE, v. 1. 494.

**quit**, to set free, to release: *God safely quit her of her burthen*, HENRY VIII., v. 1. 70.

**quit**, quitted: *the very rats Instinctively have quit it*, THE TEMPEST, i. 2. 148; *and quit the vessel*, THE TEMPEST, i. 2. 211; *took such sorrow That he quit being*, CYMBELINE, i. 1. 38.



**quittance**, an acquittance, a release, a discharge : *bill, warrant, quittance, or obligation*, THE MERRY WIVES OF WINDSOR, i. 1. 9 ; *omittance is no quittance*, AS YOU LIKE IT, iii. 5. 132.

**quittance**, a requital : *Rendering faint quittance* ("return of blows," STEEVENS), 2 HENRY IV., i. 1. 108 ; *quittance of desert and merit*, HENRY V., ii. 2. 34 ; *All use of quittance* ("All the customary returns made in discharge of obligations," Warburton), TIMON OF ATHENS, i. 1. 282.

**quittance**, to requite : *As fitting best to quittance their deceit*, 1 HENRY VI., ii. 1. 14 ("Oh, quoth hee, shall I be so ingrate as to *quittance* affection with fraude?" Greene's *Neuer too late*, First Part, sig. H 2, ed. 1611).

**quiver**, nimble, agile, active : *there was a little quiver fellow*, 2 HENRY IV., iii. 2. 273.

**quoif**, a cap, 2 HENRY IV., i. 1. 147 ; *quoifs*, THE WINTER'S TALE, iv. 4. 221.

**quote**, to note, to mark, — formerly pronounced, and often written, *cote* ; hence the quibble (*quote* = *coat*) in the first of the following passages : *And how quote you my folly?* Val. *I quote it in your jerkin*, THE TWO GENTLEMEN OF VERONA, ii. 4. 18 ; *His face's own margent did quote such amazes*, LOVE'S LABOUR'S LOST, ii. 1. 245 ; *We did not quote them so*, LOVE'S LABOUR'S LOST, v. 2. 774 ; *What curious eye doth quote deformities?* ROMEO AND JULIET, i. 4. 31 ; *Will quote my loathsome trespass in my looks*, THE RAPE OF LUCRECE, 812 ; *Her amber hairs for foul hath amber quoted* (Her amber hairs have noted or marked amber for ugly), LOVE'S LABOUR'S LOST, iv. 3. 83 ; *He's quoted for a most perfidious slave*, ALL 'S WELL THAT ENDS WELL, v. 3. 203 ; *Quoted and sign'd to do a deed of shame*, KING JOHN, iv. 2. 222 ; *And quoted joint by joint*, TROILUS AND CRESSIDA, iv. 5. 233 ; *I had not quoted him*, HAMLET, ii. 1. 112 ; *how she quotes the leaves*, TITUS ANDRONICUS, iv. 1. 51.

## R

**R** is for the — *No*; — *That's the dog's name*, ROMEO AND JULIET, ii. 4. 203. Even in the days of the Romans, *R* was called *the dog's letter* from its resemblance in sound to the snarling of a dog. Lucilius alludes to it in a fragment, which is quoted with various corruptions by Nonius Marcellus, Charisius, and Donatus on Terence, and which Joseph Scaliger amended thus,

“Irritata canes quod, homo quàm, planiu' dicit”

(“canes” being the nom. sing. fem.) ; and Persius has

Litera.”

“Sonat hic de nare canina

Sat. i. 109.

Ben Jonson, in his *English Grammar*, says that *R* “Is the *dog's* letter, and hurreth in the sound ; the tongue striking the inner palate, with a trembling about the teeth.” *Works*, vol. ix. p. 281, ed. Gifford ; and various passages to the same effect might be cited from our early authors.

**rabato**, a kind of ruff or band (Fr. *rabbat*), MUCH ADO ABOUT NOTHING, iii. 4. 6. “Menage saith it comes from *rabbattre*, to *put back*, because it was at first nothing but the collar of the shirt or shift turned back towards the shoulders” (T. HAWKINS).

**rabbit-sucker**, a sucking rabbit, 1 HENRY IV., ii. 4. 422.

**rabble**, a band of inferior spirits : *Go bring the rabble*, THE TEMPEST, iv. 1. 37. (Compare Ford : “the duke's grace, and the duchess' grace, and my Lord Fernando's grace, with all *the rabble* of courtiers,” etc. *Love's Sacrifice*, act ii. sc. 1.)

**rable**, rabble (so written for the rhyme), THE TWO NOBLE KINSMEN, iii. 5. 109.

**race**, inborn quality; disposition, nature : *thy vile race*, THE TEMPEST, i. 2. 358; *my sensual race*, MEASURE FOR MEASURE, ii. 4. 160.

**race of heaven** — *None our parts so poor But was a*, ANTONY AND CLEOPATRA, i. 3. 37. Here Warburton (with the approbation of Johnson) interprets *a race of heaven* by "had a smack or flavour of heaven;" while Malone is "not sure that the poet did not mean 'was of heavenly origin.'"

**race or two of ginger** — *A*, THE WINTER'S TALE, iv. 3. 45; *two razes* (races, Dyce) *of ginger*, 1 HENRY IV., ii. 1. 23. "*Raze of ginger*; Theobald pretends that this differs from *race of ginger*, which means only a root, whereas this means a bale or package. . . . I cannot believe that the words are really different. Both must be derived from the Spanish *rayz*, meaning a root, and might be applied indifferently to small pieces or large packages." Nares's Gloss.

**rack**, a mass of vapoury clouds: *the rack stand still*, HAMLET, ii. 2. 478; *That . . . The rack dislimns*, ANTONY AND CLEOPATRA, iv. 14. 10; *With ugly rack on his celestial face*, SONNETS, xxxiii. 6. ("The winds in the upper region, which move the clouds above [which we call the *rack*]," etc. Bacon's *Sylva Sylvarum, or A Naturall Historie*, § 115, p. 32, ed. 1758. *Rack*, as Horne Tooke first observed, is properly — vapour, steam, exhalation [that which is *reeked*]. See Richardson's *Dict.* in v.)

**rack**, to move like vapour (see the preceding article): *the racking clouds*, 3 HENRY VI., ii. 1. 27.

**rack**, to exaggerate: *then we rack the value*, MUCH ADO ABOUT NOTHING, iv. 1. 220.

**rag**, a term of contempt, — a ragamuffin: *Away, thou rag*, THE TAMING OF THE SHREW, iv. 3. 111; *Thou rag of honour!* RICHARD III., i. 3. 233; *that poor rag*, TIMON OF ATHENS, iv. 3. 270; *rags of France*, RICHARD III., v. 3. 328.

**ragged**, broken, unequal, — rough: *My voice is ragged*, AS YOU LIKE IT, ii. 5. 14; *winter's ragged hand*, SONNETS, vi. 1; *The ragged'st* (roughest) *hour*, 2 HENRY IV., i. 1. 151.

**ragged**, beggarly, base, ignominious: *A ragged and forestall'd remission*, 2 HENRY IV., v. 2. 38 (see *forestall'd*, etc.); *a ragged name*, THE RAPE OF LUCRECE, 892.

**raging-wood**, raging-mad, 1 HENRY VI., iv. 7. 35. See *wood*.

**rake**, to cover: *Here, in the sands, Thee I'll rake up*, KING LEAR, iv. 6. 274.

**rakes** — *Ere we become*, CORIOLANUS, i. 1. 22. Here, of course, the quibbling Citizen alludes to the proverb, "As lean as a rake."

**rampallian**, 2 HENRY IV., ii. 1. 57. This term of low abuse may mean, according to Steevens, "a *ramping* riotous strumpet," according to Nares (in *Gloss*.) "one who associates with *rampes* or prostitutes."

**ranged empire** — *The wide arch Of the*, ANTONY AND CLEOPATRA, i. 1. 34. "What in ancient masons' or bricklayers' work was denominated a *range* is now called a *course*" (STEEVENS); "*ranged*, meaning — orderly ranged; whose parts are now entire and distinct, like a number of well-built edifices" (CAPELL).

**rank**, a row: *The rank of osiers*, AS YOU LIKE IT, iv. 3. 78.

**rank to market** — *It is the right butter-women's*, file, order, jog-trot, AS YOU LIKE IT, iii. 2. 88. (In a note on these words Mr. Staunton observes, "From a passage in Drayton's poem, 'The Shepherd's Sirena,' it might be inferred that '*rank*' was a familiar term for *chorus* or *rhyme* :

'On thy bank,  
In a *rank*,  
Let thy swans sing her;'"

but by "*rank*" Drayton assuredly means "row.")

**rank**, exuberant, grown to great height: *what, so rank?* ("what, was he advanced to this pitch?" JOHNSON), HENRY VIII., i. 2. 186; *rank Achilles*, TROILUS AND CRESSIDA, i. 3. 318; *who else is rank* ("who else may be supposed to have overtopped his equals, and grown too

high for the public safety," JOHNSON; but here Malone, wrongly, I believe, would understand *rank* as "replete with blood"), JULIUS CÆSAR, iii. 1. 153; *Rain added to a river that is rank* (brimful), VENUS AND ADONIS, 71; *A ranker rate*, HAMLET, iv. 4. 22.

**rank**, gross: *in the rank garb*, OTHELLO, ii. 1. 300; *speeches rank*, A LOVER'S COMPLAINT, 307.

**rank on foot** — *While other jests are something*, "While they are hotly pursuing other merriment of their own" (STEEVENS), THE MERRY WIVES OF WINDSOR, iv. 6. 22.

**rank'd with all deserts**, "covered with ranks of all kinds of men" [with all degrees of merit or demerit] (JOHNSON), TIMON OF ATHENS, i. 1. 68.

**rankness**, exuberance: *I will physic your rankness* (high and insolent bearing), AS YOU LIKE IT, i. 1. 78; *like a bated and retired flood, Leaving our rankness and irregular course* ("Rank, as applied to water, here signifies exuberant, ready to overflow; as applied to the actions of the speaker and his party, it signifies inordinate," MALONE), KING JOHN, v. 4. 54; *With the mere rankness of their joy*, HENRY VIII., iv. 1. 59.

**Rapine**, Rape, TITUS ANDRONICUS, v. 2. 59, 62, 83, 103.

**rapture**, a violent seizure: *spite of all the rapture of the sea*, PERICLES, ii. 1. 153.

**rapture**, a fit: *Into a rapture lets her baby cry*, CORIOLANUS, ii. 1. 197.

**rarely**, nicely, happily: *How rarely does it meet with this time's guise*, TIMON OF ATHENS, iv. 3. 465.

**rarely** (rearily, Dyce), early, THE TWO NOBLE KINSMEN, iv. 1. 110.

**rarely base**, "base in an uncommon degree" (STEEVENS), ANTONY AND CLEOPATRA, v. 2. 157.

**rascal**, a deer lean and out of season: *the noblest deer hath them as huge as the rascal*, AS YOU LIKE IT, iii. 3. 50; *Come, you thin thing; come, you rascal*, 2 HENRY IV., v. 4. 30; *Not rascal-like*, 1 HENRY VI., iv. 2. 49; *Thou rascal, that art worst in blood to run*, CORIOLANUS, i. 1. 157 ("worst in blood" means *least in vigour*; a rather difficult passage); *You make fat rascals*, MISTRESS DOLL, 2 HENRY IV., ii. 4. 41.

**rash**, quick, hasty, sudden, violent: *no rash potion*, THE WINTER'S TALE, i. 2. 319; *His rash fierce blaze of riot*, RICHARD II., ii. 1. 33; *rash gunpowder*, 2 HENRY IV., iv. 4. 48; *My matter is so rash*, TROILUS AND CRESSIDA, iv. 2. 60; *too rash, too unadvised*, ROMEO AND JULIET, ii. 2. 118; *so startlingly and rash*, OTHELLO, iii. 4. 79.

**rat**, *Irish*. See *Irish rat*, etc.

**rat without a tail** — *A*, MACBETH, i. 3. 9. "It should be remembered (for it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting. The reason given by some of the old writers for such a deficiency is, that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all our four-footed creatures" (STEEVENS).

**rated from the heart** — *Affection is not*, Affection is not driven out of the heart by chiding, THE TAMING OF THE SHREW, i. 1. 155.

**rated sinew** — *A*, "A strength on which we reckoned, a help of which we made account" (JOHNSON), 1 HENRY IV., iv. 4. 17.

**rated treachery** — *Paying the fine of*, etc., "The Dauphin has *rated* your treachery, and set upon it a *fine* which your lives must pay" (JOHNSON), KING JOHN, v. 4. 37.

**raught**, reached : *raught not to five weeks*, LOVE'S LABOUR'S LOST, iv. 2. 38 ; *raught me his hand*, HENRY V., iv. 6. 21 ; *That raught at mountains with outstretched arms*, 3 HENRY VI., i. 4. 68.

**raught**, snatched away : *This staff of honour raught*, 2 HENRY VI., ii. 3. 43 ; *The hand of death hath raught him*, ANTONY AND CLEOPATRA, iv. 9. 29.

**ravel out**, to unravel, to unweave, — to unfold, to disclose : *Must I ravel out My weaved-up folly ?* RICHARD II., iv. 1. 228 ; *Make you to ravel all this matter out*, HAMLET, iii. 4. 186.

**ravell'd sleeve of care** — *The*. See *sleeve*, etc.

**ravin**, to devour eagerly : *that ravin down*, MEASURE FOR MEASURE, i. 2. 123 ; *wilt ravin up*, MACBETH, ii. 4. 28.

**ravin**, ravening, devouring : *the ravin lion*, ALL'S WELL THAT ENDS WELL, iii. 2. 116.

**ravin'd**, (in the phraseology of Shakespeare) equivalent to *ravening*, ravenous : *the ravin'd salt-sea shark*, MACBETH, iv. 1. 24 (where Steevens explains *ravin'd* "glutted with ravin or prey").

**rawly left**, "[left] without preparation, hastily, suddenly" (JOHNSON), "left young and helpless" (RITSON), HENRY V., iv. 1. 139.

**rawness** — *In that*, "Without previous provision, without due preparation" (JOHNSON), "In that hasty manner" (JOHNSON'S *Dict.*), MACBETH, iv. 3. 26.

**rayed**, berayed, befouled : *was ever man so rayed ?* THE TAMING OF THE SHREW, iv. 1. 3.

**rayed with the yellows**, THE TAMING OF THE SHREW, iii. 2. 50. Here *rayed* has been explained "streaked" and "defiled ;" but qy. if it does not mean "in evil condition, afflicted ?" *Vide* my note on Skelton's *Works*, vol. ii. p. 197, where, among other passages from early writers, is quoted, "He



was sore *arayed* with sycknesse. . Morbo atrocitor *conflictus est.*" Hormanni *Vulgaria*, sig. i ii. ed. 1530; and see *yellowes* — *The*.

**razed shoes**, HAMLET, iii. 2. 271. "*Razed shoes may mean slashed shoes; that is, with cuts or openings in them*" (STEEVENS).

**razes of ginger**. See third *race*.

**ready**, dressed : *half ready, and half unready*, 1 HENRY VI., ii. 1. 38; *is she ready?* CYMBELINE, ii. 3. 81 (in the answer to which question the Lady chooses to understand *ready* in another sense).

**rearward**, the rear, MUCH ADO ABOUT NOTHING, iv. 1. 126; 2 HENRY IV., iii. 2. 307; 1 HENRY VI., iii. 3. 33; ROMEO AND JULIET, iii. 2. 121; SONNETS, xc. 6.

**reason**, to converse, to talk : *how fondly dost thou reason!* THE COMEDY OF ERRORS, iv. 2. 57; *Our griefs, and not our manners, reason now*, KING JOHN, iv. 3. 29; *let 's reason with him*, RICHARD III., i. 4. 156; *You cannot reason almost with a man*, RICHARD III., ii. 3. 39; *while we reason here*, RICHARD III., iv. 4. 537; *reason safely with you*, CORIOLANUS, i. 9. 58; *reason with the fellow*, CORIOLANUS, iv. 6. 52; *I reason'd with a Frenchman yesterday*, THE MERCHANT OF VENICE, ii. 8. 27; *what are you reasoning with yourself*, THE TWO GENTLEMEN OF VERONA, ii. 1. 130.

**reason our petition** — *Does*, "Does argue for us and our petition" (JOHNSON), CORIOLANUS, v. 3. 176.

**reason to my love is liable** — *And*, JULIUS CÆSAR, ii. 2. 104. "And reason, or propriety of conduct and language, is subordinate to my love" (JOHNSON). "As if he had said, 'And, if I have acted wrong in telling you, my excuse is, that my reason where you are concerned is subject to and is overborne by my affection'" (CRAIK).

reasons, discourse, conversation: *your reasons at dinner*,  
LOVE'S LABOUR'S LOST, v. 1. 2.

reasons in her balance — *She shall ne'er weigh more*, MUCH  
ADO ABOUT NOTHING, v. 1. 198; *No marvel, though you*  
*bite so sharp at reasons*, TROILUS AND CRESSIDA, ii. 2. 33.  
This quibble between *reasons* and *raisins* (which probably  
were pronounced alike) is as old as the time of Skelton,  
who says in his *Speke, Parrot*,

“Grete reysons with resons be now reprobicante,  
For reysons ar no resons, but resons currant.”

*Works*, vol. ii. p. 22, ed. Dyce (where these lines were  
for the first time printed);

compare too Dekker: “Raisons will be much askt for,  
especially in an action of iniury,” etc. *The Owl's Almanacke* (under “Grocers”), 1618, p. 36.

rebate, to make obtuse, to dull, MEASURE FOR MEASURE, i.  
4. 60.

Rebeck — *Hugh*, ROMEO AND JULIET, iv. 5. 130. So named  
from the *rebeck*, a three-stringed (originally, two-stringed)  
fiddle.

rebused, THE TAMING OF THE SHREW, i. 2. 7. “Quasi  
*abused*” (WALKER).

receipt, a receptacle: *the receipt of reason*, MACBETH,  
i. 7. 66.

receive it so, “understand it so” (STEEVENS), TWELFTH  
NIGHT, ii. 2. 9.

receiving, “ready apprehension” (WARBURTON): *To one of*  
*your receiving*, TWELFTH NIGHT, iii. 1. 117.

recheat, a hunting-term for certain notes sounded on the  
horn, properly and more usually employed to recall the  
dogs from a wrong scent, MUCH ADO ABOUT NOTHING,  
i. 1. 208.

reck, to care, TROILUS AND CRESSIDA, v. 6. 26; CYMBELINE,  
iv. 2. 155; *recks*, AS YOU LIKE IT, ii. 4. 76; HAMLET, i. 3.

51 (heeds); *Recking*, THE TWO GENTLEMEN OF VERONA, iv. 3. 40.

**recognizance**, a badge, a token, OTHELLO, v. 2. 217.

**recognizances**. See *statutes*, etc.

**recomforted**, comforted again = comforted, CORIOLANUS, v. 4. 47.

**recomforture**, comforting again = comforting, comfort, RICHARD III., iv. 4. 425.

**record**, to sing: *record my woes*, THE TWO GENTLEMEN OF VERONA, v. 4. 6; *records with moan*, PERICLES, iv. Gower, 27. (This word, it appears, is properly applied to the chattering of birds before they have learned to sing: "I recorde as yonge byrdes do, *Ie patelle*. This byrde recordeth allredy; she wyll synge within a whyle: *Cest oyselet patelle desja, il chantera avant quil soyt long temps*." Palsgrave's *Lesclarcissement de la Langue Francoyse*, etc., 1530, *The Table of Verbes*, fol. cccxxxi.ii., verso. But Cotgrave understands it differently: "*Regazouiller*. To report, or to record, as birds, one anothers warbling." *Fr. and Engl. Dict.*; and so does Coles: "To record as birds, *Certatim modulari, alternis canere*." *Lat. and Engl. Dict.* "The early note of song-birds was termed recording, probably, as Barrington suggests, from the instrument formerly called recorder." Way's note on the *Prompt. Parv.* p. 426.)

**recorder**, a sort of flute or flageolet: *like a child on a recorder*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 123; *the recorders*, HAMLET, iii. 2. 285, 336. "The musical instrument called a *recorder* appears to be the kind of flute of which a description and representation are given by Mersennus, designated as the '*fluste d'Angleterre, que l'on appelle douce, et à neuf trous*.' *Harmonie Univ.* i. p. 237." Way's note on the *Prompt. Parv.* p. 425.

**records**, recorders (see the preceding article) : *Still music of records*, THE TWO NOBLE KINSMEN, v. 1. 136.

**recourse**, a repeated coursing or flowing : *Their eyes o'ergalled with recourse of tears*, TROILUS AND CRESSIDA, v. 3. 55.

**recover the wind of me**, HAMLET, iii. 2. 337. A term "borrowed from hunting, and means, to get the animal pursued to run with the wind, that it may not scent the toil or its pursuers" (SINGER, who cites *The Gentleman's Recreation*).

**recoveries**. See *double vouchers*, etc.

**recure**, to cure again = cure, RICHARD III., iii. 7. 130 ; *recur'd*, SONNETS, xlv. 9 ; *recures*, VENUS AND ADONIS, 465.

**red lattice** — 4, The lattice of an alehouse (a red lattice being formerly the usual distinction of an alehouse), 2 HENRY IV., ii. 2. 76 ; *red-lattice phrases*, alehouse phrases, THE MERRY WIVES OF WINDSOR, ii. 2. 23. (The Green Lattice is mentioned in Jonson's *Every Man in his Humour*, where Gifford observes : "In our author's time the windows of alehouses were furnished with lattices of various colours [glass, probably, was too costly, and too brittle for the kind of guests which frequented them] ; thus we hear of the *red*, the *blue*, and, as in this place, of the *Green Lattice*. There is a lane in the city yet called *Green-lettuce* [lattice] Lane, from an alehouse which once stood in it ; and Serjeant Hall, in the *Tatler*, directs a letter to his brother, 'at the *Red Lettace* [lattice] in Butcher Row.' " Note on *Jonson's Works*, vol. i. p. 96.)

**red pestilence** — *The*, Another name for the *red plague*, CORIOLANUS, iv. 1. 13. See the next article.

**red plague** — *The*, THE TEMPEST, i. 2. 364. "In the *General Practise of Physicke*, 1605, p. 675, three different kinds of the plague-sore are mentioned, — 'sometimes it is red,

otherwhiles yellow, and sometimes blacke, which is the very worst and most venomous'” (HALLIWELL).

**rede** (or *read*), counsel, advice: *recks not his own rede*, HAMLET, i. 3. 51.

**redeliver**, to deliver back, — to report: *Shall I redeliver you e'en so?* HAMLET, v. 2. 174.

**reduce**, to bring back, HENRY V., v. 2. 63; RICHARD III., ii. 2. 68; v. 5. 36; THE TWO NOBLE KINSMEN, iv. 3. 97.

**reechy painting** — *The*, MUCH ADO ABOUT NOTHING, iii. 3. 123; *her reechy neck*, CORIOLANUS, ii. 1. 199; *reechy kisses*, HAMLET, iii. 4. 184. In the first of these passages *reechy* seems to signify “smoky, discoloured by smoke;” in the other two, “sweaty, greasy, filthy” (“*Reechy* is greasy, sweaty. . . . Laneham [in his *Letter*, etc.], speaking of ‘three pretty puzels’ in a morris-dance, says they were ‘az bright az a breast of bacon,’ that is, bacon hung in the chimney: and hence *reechy*, which in its primitive signification is *smoky*, came to imply *greasy*.” RITSON).

**reels** — *Increase the*, ANTONY AND CLEOPATRA, ii. 7. 92. Douce has shown that Steevens was mistaken in asserting that *reel* in Shakespeare's time did not signify “a dance.” Here Singer explains our text “increase its [the world's] giddy course.”

**refell'd**, refuted, MEASURE FOR MEASURE, v. 1. 94.

**refer yourself to this advantage**, “have recourse to, betake yourself to, this advantage” (STEEVENS), MEASURE FOR MEASURE, iii. 1. 236.

**reflex**, a reflection, ROMEO AND JULIET, iii. 5. 20.

**reflex**, to reflect, 1 HENRY VI., v. 4. 87.

**refuge**, to shelter, to palliate: *Who sitting in the stocks refuge their shame*, RICHARD II., v. 5. 26.

**refuse**, to reject, to renounce, to disown: *Refuse me, hate me*, MUCH ADO ABOUT NOTHING, iv. 1. 184; *Deny thy father and refuse thy name*, ROMEO AND JULIET, ii. 2. 34.

**regard**, respect, consideration: *Our reasons are so full of good regard*, JULIUS CÆSAR, iii. 1. 225; *With this regard their currents turn awry*, HAMLET, iii. 1. 87; *Sad pause and deep regard befits the sage*, THE RAPE OF LUCRECE, 277; *Which drives the creeping thief to some regard*, THE RAPE OF LUCRECE, 305; *Show'd deep regard*, THE RAPE OF LUCRECE, 1400; *On such regards of safety and allowance*, etc., HAMLET, ii. 2. 79; *When it is mingled with regards*, etc., KING LEAR, i. 1. 239.

**regard**, a look: *Vail your regard Upon a wrong'd*, etc. (explained by Johnson, "Withdraw your thoughts from higher things, let your notice descend upon a wronged woman"), MEASURE FOR MEASURE, v. 1. 20; *a demure travel of regard*, TWELFTH NIGHT, ii. 5. 50; *an austere regard of control*, TWELFTH NIGHT, ii. 5. 62; *You throw a strange regard upon me*, TWELFTH NIGHT, v. 1. 204; *bites his lip with a politic (sly) regard*, TROILUS AND CRESSIDA, iii. 3. 254.

**regard**, a view, a prospect: *Even till we make the main and the aerial blue An indistinct regard*, OTHELLO, ii. 1. 40.

**regard should be** — *So your*, So "your care of your own safety" should be (JOHNSON), 1 HENRY VI., iv. 5. 22.

**regiment**, government, sway, rule: *his potent regiment*, ANTONY AND CLEOPATRA, iii. 6. 95; *law and regiment*, THE TWO NOBLE KINSMEN, iv. 3. 98.

**regreet**, an exchange of salutation, (and simply) a salutation, KING JOHN, iii. 1. 241; *regreets*, THE MERCHANT OF VENICE, ii. 9. 89.

**regreet**, to re-salute, (and simply) to salute, RICHARD II., i. 3. 67, 142, 186.

**reguerdon** — *In*, In recompense, in return, 1 HENRY VI., iii. 1. 170.

**reguerdon'd**, recompensed, rewarded, 1 HENRY VI., iii. 4. 23.

**rejourn**, to adjourn, CORIOLANUS, ii. 1. 65.

**relapse of mortality** — *Killing in*, HENRY V., iv. 3. 107.

Johnson declares that he does not know "what it is to *kill in relapse of mortality*." Steevens thinks that *relapse of mortality* may mean "fatal or mortal rebound," or "after they had *relapsed into inanimation*."

**relent** — *I do*, THE MERRY WIVES OF WINDSOR, ii. 2. 26.

Here *relent* has been understood as equivalent to "repent."

**relume**, to light again, OTHELLO, v. 2. 13.

**remain**, to dwell: *if you remain upon this island*, THE TEMPEST, i. 2. 423.

**remediate**, able to give remedy, restorative, KING LEAR, iv. 4. 17.

**remember**, to remind: *Let me remember thee what thou hast promised*, THE TEMPEST, i. 2. 243; *I 'll not remember you of my own lord*, THE WINTER'S TALE, iii. 2. 227; *Will but remember me what a deal of world*, etc., RICHARD II., i. 3. 269; *our night of woe might have remember'd My deepest sense*, etc., SONNETS, CXX. 9; *Remembers me of all his gracious parts*, KING JOHN, iii. 4. 96; *Thou but rememberest me of mine own conception*, KING LEAR, i. 4. 66.

**remember**, to mention: *As I before remember'd*, 2 HENRY IV., v. 2. 142.

**remember** — *Briefly thyself*, "Quickly recollect the past offences of thy life, and recommend thyself to heaven" (WARBURTON), KING LEAR, iv. 6. 231.

**remembered** — *To be*, To have one's memory recalled, to recollect: *if you be remembered*, MEASURE FOR MEASURE, ii. 1. 102; *THE TAMING OF THE SHREW*, iv. 3. 96; *now I am remember'd, scorn'd at me*, AS YOU LIKE IT, iii. 5. 130; *if your majesties is remembered of it*, HENRY V., iv. 7. 95; *If I had been remember'd*, RICHARD III., ii. 4. 23; *Be you remember'd*, TITUS ANDRONICUS, iv. 3. 5.

**remembrance** — *This lord of weak*, "This lord of weak memory," THE TEMPEST, ii. 1. 223.



**remembrance** *with mine eyes, etc.* — *To rain upon*, 2 HENRY IV., ii. 3. 59. An allusion to the herb rosemary. See *rosemary*.

**remonstrance**, a demonstration, a manifestation, a discovery, MEASURE FOR MEASURE, v. 1. 390.

**remorse**, compassion, tenderness of heart: *Expell'd remorse and nature*, THE TEMPEST, v. 1. 76; *touch'd with that remorse*, MEASURE FOR MEASURE, ii. 2. 54; *My sisterly remorse*, MEASURE FOR MEASURE, v. 1. 100; *Thou 'lt show thy mercy and remorse*, THE MERCHANT OF VENICE, iv. 1. 20; *your pleasure and your own remorse*, AS YOU LIKE IT, i. 3. 66; *Of soft petitions, pity and remorse*, KING JOHN, ii. 1. 478; *the tears of soft remorse*, KING JOHN, iv. 3. 50; *rivers of remorse*, KING JOHN, iv. 3. 110; *Moved with remorse*, 1 HENRY VI., v. 4. 97; *I feel remorse in myself*, 2 HENRY VI., iv. 7. 99; *tainted with remorse*, 3 HENRY VI., iii. 1. 40; *stirr'd up remorse*, 3 HENRY VI., v. 5. 64; *kind, effeminate remorse*, RICHARD III., iii. 7. 211; *mince it sans remorse*, TIMON OF ATHENS, iv. 3. 122; *disjoins Remorse from power*, JULIUS CÆSAR, ii. 1. 19; *passage to remorse*, MACBETH, i. 5. 41; *With less remorse*, HAMLET, ii. 2. 485; *thrill'd with remorse*, KING LEAR, iv. 2. 73; *abandon all remorse* ("tenderness of nature," MALONE), OTHELLO, iii. 3. 373; *to obey shall be in me remorse, What bloody business ever* ("in me it shall be an act, not of cruelty, but of tenderness, to obey him, not of malice to others, but of tenderness for him," JOHNSON; "— an act of pity and compassion for wronged Othello," TOLLET), OTHELLO, iii. 3. 472; *some favour, some remorse*, VENUS AND ADONIS, 257.

**remorseful**, compassionate, full of pity, THE TWO GENTLEMEN OF VERONA, iv. 3. 13; ALL 'S WELL THAT ENDS WELL, v. 3. 58; 2 HENRY VI., iv. 1. 1; RICHARD III., i. 2. 155.

**remorseless**, pitiless, relentless, 2 HENRY VI., iii. 1. 213; 3 HENRY VI., i. 4. 142; THE RAPE OF LUCRECE, 562.

**remotion**, a removal, TIMON OF ATHENS, iv. 3. 339; KING LEAR, ii. 4. 112.

**removed**, remote, secluded, sequestered: *the life removed* ("a life of retirement," STEEVENS), MEASURE FOR MEASURE, i. 3. 8; *so removed a dwelling*, AS YOU LIKE IT, iii. 2. 319; *that removed house*, THE WINTER'S TALE, v. 2. 103; *On any soul removed* ("On any less near to himself, on any whose interest is remote," JOHNSON), 1 HENRY IV., iv. 1. 35; *a more removed ground*, HAMLET, i. 4. 61; *this time removed* ("this time in which I was remote or absent from thee," MALONE), SONNETS, xcvi. 5.

**removes**, "journeys or post-stages" (JOHNSON): *Who hath for four or five removes come short To tender it herself*, ALL'S WELL THAT ENDS WELL, v. 3. 131.

**render**, an account, an avowal, a confession: *to make their sorrowed render*, TIMON OF ATHENS, v. 1. 147; *drive us to a render Where we have lived*, CYMBELINE, iv. 4. 11.

**render**, to describe, to represent, to give an account, to state: *he did render him the most unnatural*, AS YOU LIKE IT, iv. 3. 121; *this gentle man may render Of whom he had this ring*, CYMBELINE, v. 5. 135.

**renege**, to deny: *Renege, affirm*, KING LEAR, ii. 2. 73.

**renege**, to renounce: *reneges all temper*, ANTONY AND CLEOPATRA, i. 1. 8. (In this case *reneges* must be pronounced as a dissyllable — *reneagues*, *reneegs*, as in the following: —

"All Europe nigh (all sorts of Rights *reneg'd*)  
Against the Truth and Thee, unholy leagu'd."  
*The Battail of Jury*, — Sylvester's *Du Bartas*,  
p. 551, ed. 1641.)

**rent**, to rend: *And will you rent our ancient love asunder*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 215; *Rent (Rend, Cambridge) off thy silver hair*, TITUS ANDRONICUS, iii. 1. 261; *groans and shrieks that rent (rend, Cambridge) the*

*air, Are made*, MACBETH, iv. 3. 168 ; *That rents* (rends, Cambridge) *the thorns*, 3 HENRY VI., iii. 2. 175.

**renying**, forswearing (Fr. *renier*), THE PASSIONATE PILGRIM, xviii. 7.

**repair**, to renovate : *That shouldst repair my youth*, CYMBELINE, i. 1. 132 ; *here he does but repair it*, PERICLES, iv. 2. 112 ; *It much repairs me To talk of your good father*, ALL 'S WELL THAT ENDS WELL, i. 2. 30 ; *Being opposites of such repairing nature* ("Being enemies that are likely so soon to rally and recover themselves from this defeat," MALONE, — and see *opposite*), 2 HENRY VI., v. 3. 22.

**repast**, to feed, HAMLET, iv. 5. 144.

**repasture**, provision, LOVE'S LABOUR'S LOST, iv. 1. 86.

**repeal**, to recall : *repeal thee home again*, THE TWO GENTLEMEN OF VERONA, v. 4. 143 ; *I will repeal thee*, 2 HENRY VI., iii. 2. 349 ; *Repeal him with the welcome of his mother*, CORIOLANUS, v. 5. 5 ; *Bolingbroke repeals himself*, RICHARD II., ii. 2. 49 ; *repeals and reconciles thee*, KING LEAR, iii. 6. 113 ; *she repeals him for her body's lust*, OTHELLO, ii. 3. 346 ; *whose banish'd sense Thou hast repeal'd*, ALL 'S WELL THAT ENDS WELL, ii. 3. 47 ; *Till Norfolk be repeal'd : repeal'd he shall be*, RICHARD II., iv. 1. 87.

**repeal**, a recall : *she for thy repeal was suppliant*, THE TWO GENTLEMEN OF VERONA, iii. 1. 234 ; *A cause for thy repeal*, CORIOLANUS, iv. 1. 41 ; *their people Will be as rash in the repeal*, CORIOLANUS, iv. 7. 32 ; *an immediate freedom of repeal*, JULIUS CÆSAR, iii. 1. 54 ; *I sue for exiled majesty's repeal*, THE RAPE OF LUCRECE, 640.

**repealing** — *The*, The recall, JULIUS CÆSAR, iii. 1. 51.

**repine**, a repining : *his brow's repine*, VENUS AND ADONIS, 490.

**replenished**, consummate, complete : *The most replenish'd villain in the world*, THE WINTER'S TALE, ii. 1. 79 ; *The*

- most replenished sweet work of nature*, RICHARD III., iv. 3. 18.
- replication**, a repercussion, a reverberation : *the replication of your sounds*, JULIUS CÆSAR, i. 1. 47.
- replication**, a reply : *what replication should be made by the son of a king?* HAMLET, iv. 2. 12.
- report themselves** — *Never saw I figures So likely to*, CYMBELINE, ii. 4. 83. "So near to speech. The Italians call a portrait, when the likeness is remarkable, a *speaking picture*" (JOHNSON). So "expressive of the passions intended ; so much so as not to need an interpreter, the figures speaking themselves" (CAPELL).
- reports** — *And have my learning from some true*, ANTONY AND CLEOPATRA, ii. 2. 51. Here, by a usage not uncommon with poets, the abstract is put for the concrete, — "*reports*" for "reporters."
- reprehend his own person** — *I myself*, Dull's blunder for *represent*, LOVE'S LABOUR'S LOST, i. 1. 181.
- reprobance** (reprobation, Cambridge), reprobation, OTHELLO, v. 2. 212.
- reproof**, a disproof, a confutation : *in the reproof of this lies the jest*, 1 HENRY IV., i. 2. 183 ; *in reproof of many tales devised*, 1 HENRY IV., iii. 2. 23 ; *In the reproof of chance*, TROILUS AND CRESSIDA, i. 3. 33.
- reproof** *Were well deserved of rashness — Your*, ANTONY AND CLEOPATRA, ii. 2. 125. "That is, you might be reprov'd for your rashness, and would well deserve it. '*Your reproof*' means the reproof you would undergo" (MASON).
- reprove**, to disprove, to confute : *'tis so, I cannot reprove it*, MUCH ADO ABOUT NOTHING, ii. 3. 211 ; *Reprove my allegation*, 2 HENRY VI., iii. 1. 40.
- repugn**, to resist, 1 HENRY VI., iv. 1. 94.
- repured**. See *thrice repured*.

- reputing** of his high descent, "valuing himself upon it" (STEEVENS); "*Reputing*—presuming, boasting. See Florio's *World of Words*, 1611, in voce *Riputatione*" (STAUNTON), 2 HENRY VI., iii. 1. 48.
- re-quicken'd**, reanimated, revived, CORIOLANUS, ii. 2. 115.
- requit**, requited : *Exposed unto the sea, which hath requit it*, THE TEMPEST, iii. 3. 71.
- rere-mice**, bats, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 4.
- reserve**, to guard, to preserve carefully : *reserve That excellent complexion*, PERICLES, iv. 1. 41; *Reserve them for my love*, SONNETS, xxxii. 7; *Reserve their character with golden quill*, SONNETS, lxxxv. 3.
- resolutes**, determined, desperate persons, HAMLET, i. 1. 98.
- resolution**, conviction, assurance : *I would unstate myself, to be in a due resolution* (I would give all I possess—both of rank and fortune—to arrive at certainty, freedom from doubt, in this matter), KING LEAR, i. 2. 96.
- resolve**, to satisfy, to inform, to remove perplexity or uncertainty, to convince, to solve : *single I'll resolve you*, THE TEMPEST, v. 1. 248; *I am now going to resolve him*, MEASURE FOR MEASURE, iii. 1. 187; *this shall absolutely resolve you*, MEASURE FOR MEASURE, iv. 2. 197; *suddenly resolve me in my suit*, LOVE'S LABOUR'S LOST, ii. 1. 109; *to resolve* (= answer) *the propositions of a lover*, AS YOU LIKE IT, iii. 2. 217; *first resolve me that*, THE TAMING OF THE SHREW, iv. 2. 7; *May it please your highness to resolve me now*, 3 HENRY VI., iii. 2. 19; *Resolve my doubt*, 3 HENRY VI., iv. 1. 135; *I will resolve your grace*, RICHARD III., iv. 2. 26; *resolve me whether you will or no*, RICHARD III., iv. 2. 121; *These letters will resolve him of my mind*, RICHARD III., iv. 5. 19; *resolve me this*, TITUS ANDRONICUS, v. 3. 35; *Resolve me with all modest haste*, KING LEAR, ii. 4. 24; *As you will live, resolve it* (the riddle) *you*, PERICLES, i. 1. 71; *Resolve your angry father*, PERICLES, ii. 5. 67;

*he can resolve you*, PERICLES, v. 1. 1; *that can From first to last resolve you*, PERICLES, v. 3. 62; *we would be resolved*, HENRY V., i. 2. 4; *we were resolved of your truth*, 1 HENRY VI., iii. 4. 20; *until I be resolved Where our right valiant father is become*, 3 HENRY VI., ii. 1. 9; *I am resolved That Clifford's manhood lies upon his tongue*, 3 HENRY VI., ii. 2. 124; *and be resolved How Cæsar hath deserved to lie in death*, JULIUS CÆSAR, iii. 1. 132; *to be resolved If Brutus so unkindly knock'd, or no*, JULIUS CÆSAR, iii. 2. 179; *How he received you: let me be resolved*, JULIUS CÆSAR, iv. 2. 14; *to be once in doubt Is once to be resolved*, OTHELLO, iii. 3. 184; *And be resolved he lives to govern us*, PERICLES, ii. 4. 31.

**resolve**, to make up one's mind fully: *or resolve you For more amazement*, THE WINTER'S TALE, v. 3. 86; *Resolve on this (Assure thyself), thou shalt be fortunate*, 1 HENRY VI., i. 2. 91; *Resolve thee, Richard*, 3 HENRY VI., i. 1. 49; *Resolve yourselves apart*, MACBETH, iii. 1. 137.

**resolve**, to dissolve: *resolve itself into a dew*, HAMLET, i. 2. 130; *resolved my reason into tears*, A LOVER'S COMPLAINT, 296; *whose liquid surge resolves The moon into salt tears*, TIMON OF ATHENS, iv. 3. 437; *as a form of wax Resolveth from his figure 'gainst the fire*, KING JOHN, v. 4. 25.

**resolvedly** . . . *express*, show certainly, clearly, ALL 'S WELL THAT ENDS WELL, v. 3. 325.

**respect**, regard, consideration: *Nothing is good, I see, without respect* (without consideration of, or regard to, circumstances), THE MERCHANT OF VENICE, v. 1. 99; *advised respect*, KING JOHN, iv. 2. 214; *reason and respect Make livers pale*, TROILUS AND CRESSIDA, ii. 2. 49; *have respect to* ("that is merely, look to, not look up to," CRAIK) *mine honour*, JULIUS CÆSAR, iii. 2. 15; *there 's the respect That makes calamity of so long life*, HAMLET, iii. 1. 68; *Respect and reason wait on wrinkled age!* THE RAPE OF LUCRECE, 275; *daffed all other respects*, MUCH ADO ABOUT NOTHING,

ii. 3. 155; *more devout than this in our respects*, LOVE'S LABOUR'S LOST, v. 2. 770; *When such profound respects do pull you on*, KING JOHN, iii. 1. 318; *respects of fortune*, KING LEAR, i. 1. 248; *Full of respects, yet naught at all respecting*, VENUS AND ADONIS, 911.

**respect** — *Let me not shame*, Let me not "disgrace the respect I owe you, by acting in opposition to your commands" (STEEVENS), TROILUS AND CRESSIDA, v. 3. 73.

**respect**, to regard: *six or seven winters more respect Than a perpetual honour*, MEASURE FOR MEASURE, iii. 1. 77; *Hear, and respect me!* THE TWO NOBLE KINSMEN, i. 1. 28.

**respect in Rome** — *Many of the best*, JULIUS CÆSAR, i. 2. 59; "A lost phrase, no longer permissible even in poetry, although our only modern equivalent is the utterly unpoetical 'many persons of the highest respectability.' So, again, in the present play [v. 5. 45] we have 'Thou art a fellow of a good respect'" (CRAIK). In Johnson's *Dict.* the first of these passages is cited under "*respect*" in the sense of "reverend character."

**respective**, "respectful, formal" (STEEVENS), "mindful, considerate" (STAUNTON): *'Tis too respective and too sociable For your conversion* (for a person who has lately been changed from a private gentleman to a knight), KING JOHN, i. 1. 188 (where *conversion* is explained by Mr. Halliwell "conversation").

**respective**, worthy of regard or respect, respectable: *But I can make respective in myself*, THE TWO GENTLEMEN OF VERONA, iv. 4. 191.

**respective**, regardful, considerate: *You should have been respective*, THE MERCHANT OF VENICE, v. 1. 156; *respective lenity* ("cool, considerate gentleness," MALONE), ROMEO AND JULIET, iii. 1. 120.

**respectively**, respectfully, TIMON OF ATHENS, iii. 1. 8. (Not obsolete in this sense during the last century; "She bow'd



to me very *respectively*." Defoe's *Colonel Jack*, p. 241, ed. 1738.)

**respite of my wrongs** — *The determined*, RICHARD III., v. 1. 19. "That is, the time to which the punishment for his wrongs was respited" (HANMER). "*Wrongs* in this line means wrongs done or injurious practices" (JOHNSON).

**rest** — *To set up one's*, meaning that the speaker is perfectly determined on a thing, is "a metaphor taken from play, where the highest stake the parties were disposed to venture was called *the rest*. To appropriate this term to any particular game, as is sometimes done, is extremely incorrect." Gifford's note on *Massinger's Works*, vol. ii. p. 21, ed. 1813: *I have set up my rest to run away*, THE MERCHANT OF VENICE, ii. 2. 95; *Since you set up your rest 'gainst remedy*, ALL 'S WELL THAT ENDS WELL, ii. 1. 134; *The County Paris hath set up his rest*, ROMEO AND JULIET, iv. 5. 6; *Will I set up my everlasting rest*, ROMEO AND JULIET, v. 3. 110; *he that sets up his rest* (with a quibble on the word *rest* = arrest), THE COMEDY OF ERRORS, iv. 3. 24; *that is my rest*, HENRY V., ii. 1. 15. (And see the quotation from Minshew's *Dialogues*, under *primero*.)

**re-stem**, "to stem or steer the *stem* back again, (sc.) against tide or current" (Richardson's *Dict.*), OTHELLO, i. 3. 37.

**restful**, quiet, peaceful, RICHARD II., iv. 1. 12 (Nares, in his *Gloss.*, calls this "an uncommon word;" but I find it in Coles's *Lat. and Engl. Dict.* "*Restful, Otiosus, quietus*").

**resty**, torpid, idle ("Resty, piger, lentus." Coles's *Lat. and Engl. Dict.*), CYMBELINE, iii. 6. 34 (where, according to some critics, it means "uneasy"); SONNETS, c. 9.

**retail**, "to recount" (MALONE): *I will retail my conquest won*, RICHARD III., iv. 4. 335; *retail'd to all posterity*, RICHARD III., iii. 1. 77.

**retention** could not so much hold — *That poor*, SONNETS, cxxii.

9: “*That poor retention* is the table-book given to him by his friend, incapable of *retaining*, or rather of containing, so much as the *tablet of the brain*” (MALONE).

**retire**, a retreat: *make their retire*, LOVE’S LABOUR’S LOST, ii. 1. 233; *a blessed and unweav’d retire*, KING JOHN, ii. 1. 253; *retire Of both your armies*, KING JOHN, ii. 1. 326; *a sweet retire*, HENRY V., iv. 3. 86; *his scandal of retire*, 3 HENRY VI., ii. 1. 150; *Beckoning with fiery truncheon my retire*, TROILUS AND CRESSIDA, v. 3. 53; *Thou dost miscall retire*, TROILUS AND CRESSIDA, v. 4. 19; *a retire upon our Grecian part*, TROILUS AND CRESSIDA, v. 8. 15; *Of sallies and retires*, 1 HENRY IV., ii. 3. 48.

**retire**, to withdraw, to draw back: *And thence retire me to my Milan*, THE TEMPEST, v. 1. 310; *you must retire yourself Into some covert*, THE WINTER’S TALE, iv. 4. 639; *The French fight coldly, and retire themselves*, KING JOHN, v. 3. 13; *give me leave to retire myself*, CORIOLANUS, i. 3. 27; *Retire thee*, OTHELLO, ii. 3. 368; *That he, our hope, might have retired his power*, RICHARD II., ii. 2. 46; *retired himself To Italy*, RICHARD II., iv. 1. 96; *I have retired me to a wasteful cock*, TIMON OF ATHENS, ii. 2. 163; *Each one by him enforced, retires his ward*, THE RAPE OF LUCRECE, 303.

**retiring** minute in an age — *One poor*, THE RAPE OF LUCRECE, 962. According to Malone, “*retiring* here signifies *returning*, coming back again.”

**return**, to return notice to, to make known to: *While we return these dukes what we decree*, RICHARD II., i. 3. 122; *Return them, we are ready*, PERICLES, ii. 2. 4.

**return so much** — *You have bid me*, TIMON OF ATHENS, ii. 2. 138. Here by *so much* “he does not mean so great a sum, but a certain sum, as it might happen to be” (MALONE).

**reverberate**, reverberating, TWELFTH NIGHT, i. 5. 256.

**reverbs**, reverberates, KING LEAR, i. 1. 153.

**reverse**, a fencing term : *thy reverse*, THE MERRY WIVES OF WINDSOR, ii. 3. 24. See *punto reverso*, etc.

**revives us** — *Time*, ALL 'S WELL THAT ENDS WELL, iv. 4. 34. Here Steevens explains *revives* by "rouses."

**revolts**, revoltors, rebels, KING JOHN, v. 2. 151; v. 4. 7; CYMBELINE, iv. 4. 6.

**re-word**, to repeat in the same words : *I the matter will re-word*, HAMLET, iii. 4. 143.

**re-word**, to re-echo : *whose concave womb re-worded A plaintful story*, A LOVER'S COMPLAINT, 1.

**rheumatic**, splenetic, humoursome, peevish : *as rheumatic as two dry toasts* ("which cannot meet but they grate one another," JOHNSON), 2 HENRY IV., ii. 4. 55; *then he was rheumatic*, HENRY V., ii. 3. 38 (where Malone suggests that the Hostess may mean "then he was *lunatic*").

**Rhodope's or Memphis'** — *Than*, 1 HENRY VI., i. 6. 22. "Rhodope [properly *Rhodōpis*, ~~the~~ *rosy-cheeked*] was a famous strumpet, who acquired great riches by her trade. The least but most finished of the Egyptian pyramids (says Pliny, in the 36th Book of his *Natural History*, chap. xii.) was built by her" (STEEVENS). Herodotus (ii. 134 *et seq.*) takes pains to show the absurdity of the story of her having built the pyramid; which is certainly a fable. But it would seem that, in consequence of her name (*The rosy-cheeked*), she was confounded with Nitokris, the beautiful Egyptian queen.

**Rialto** — *The*, THE MERCHANT OF VENICE, i. 3. 18, 33, 102; iii. 1. 1, 38. The Rialto — so named from *rivo* (also *rio*) *alto* — is one of the largest of the islands on which Venice is built, and the first where the foundations of the city were laid; but Shakespeare alludes to the Exchange in the Rialto, described as follows by Coryat : "The Rialto, which is at the farther side of the bridge as you come from

St. Marks, is a most stately building, being the Exchange of Venice, where the Venetian gentlemen and the merchants doe meete twice a day, betwixt eleuen and twelue of the clocke in the morning, and betwixt five and sixe of the clocke in the afternoone. This Rialto is of a goodly height, built all with bricke as the palaces are, adorned with many faire walkes or open galleries that I haue before mentioned, and hath a pretie quadrangular court adioyning to it. But it is inferiour to our Exchange in London, though indeede there is a farre greater quantity of building in this then in ours." *Coryat's Crudities*, etc. (reprinted from ed. 1611), vol. i. p. 211. "Rialto is the name, not of the bridge, but of the island from which it is called; and the Venetians say il ponte di Rialto, as we say Westminster-bridge. In that island is the exchange; and I have often walked there as on classic ground. In the days of Antonio and Bassanio it was second to none. 'I sotto-portichi,' says Sansovino, writing in 1580, 'sono ogni giorno frequentati da i mercatanti Fiorentini, Genovesi, Milanesi, Spagnuoli, Turchi, e d' altre nationi diverse del mondo, i quali vi concorrono in tanta copia, che questa piazza è annoverata fra le prime dell' universo.' It was there that the Christian held discourse with the Jew; and Shylock refers to it, when he says,

'Signor Antonio, many a time and oft  
In the Rialto you have rated me;'

'Andiamo a Rialto' — 'L' ora di Rialto' — were on every tongue; and continue so to the present day, as we learn from the comedies of Goldoni, and particularly from his *Mercanti*." Note on Rogers's *Italy*, p. 254, ed. 1830.

**rib**, to "enclose, as the ribs enclose the viscera" (STEEVENS):

*To rib her cerecloth*, THE MERCHANT OF VENICE, ii. 7. 51;  
*ribbed and paled in*, CYMBELINE, iii. 1. 19.

**ribaudred** *nag*, lewd strumpet, ANTONY AND CLEOPATRA, iii. 10. 10.

**Richard**, *that robb'd the lion of his heart*, KING JOHN, ii. 1. 3 ; *Nor keep his princely heart from Richard's hand*, KING JOHN, i. 1. 267. "Shakespeare here alludes to the old metrical romance of *Richard Cœur-de-lion*, wherein this once celebrated monarch is related to have acquired his distinguishing appellation by having plucked out a lion's heart, to whose fury he was exposed by the Duke of Austria, for having slain his son with a blow of his fist. From this ancient romance the story has crept into some of our old chronicles ; but the original passage may be seen at large in the Introduction to the Third Volume of *Reliques of Ancient English Poetry*" (PERCY). "Rastell, in his *Chronicle*, makes mention of this memorable action in the following words : ' It is sayd that a lyon was put to Kyng Rycharde, beyng in prison, to have devoured hym, and when the lyon was gapyng, he put his arme in his mouthe, and pulled the lyon by the harte so harde, that he slewe the lyon ; and therfore some say he is called *Rycharde Cure de Lyon* ; but some say he is called *Cure de Lyon* because of his boldnesse and hardy stomake ' " [Sig. B ii verso] (GREY).

**Richard**. . . . *By this brave duke came early to his grave*, KING JOHN, ii. 1. 3. "The old play [*The Troublesome Raigne of Iohn*, etc., see Introduction to *King John*, Dyce's Shakespeare, 2nd edition] led Shakespeare into this error of ascribing to the Duke of Austria the death of Richard, who lost his life at the siege of Chaluz, long after he had been ransomed out of Austria's power" (STEEVENS). "The producing Austria on the scene is also contrary to the truth of history, into which anachronism our author was led by the old play. Leopold, Duke of Austria, by whom Richard I. had been thrown into prison in 1193, died, in consequence of a fall from his horse, in 1195, some years before the commencement of the present play" (MALONE) ; and see *Limoges* ! etc.

**rich'd**, enriched, KING LEAR, i. 1. 63.

**rid**, to dispatch, to get rid of: *willingness rids way*, 3 HENRY VI., v. 3. 21

(“Con quanta furia spacciava il cammino.”

Pulci, *Morgante Mag.* C. vi. 42).

**rid**, to destroy: *The red plague rid you*, THE TEMPEST, i. 2. 364; *will rid his foe*, RICHARD II., v. 4. 11; *you have rid this sweet young prince*, 3 HENRY VI., v. 5. 67

(“The Day-reducing chariot of the Sun

Stops instantly, and gives the Hebrews space  
To *rid* the Pagans that they have in chase.”

Sylvester's *Du Bartas*, *The Captaines*, p. 1841, ed. 1641;  
where the original has “*exterminer*”).

**ride the mare** — *To*. See *mare* — *To ride the*.

**riggish**, wanton, ANTONY AND CLEOPATRA, ii. 2. 244.

**right in thine eye**, direct, immediate, in thine eye, KING JOHN, v. 4. 60.

**right** — *Your nose says, no, you are not; for it stands too*, LOVE'S LABOUR'S LOST, v. 2. 561. “It should be remembered, that the head of Alexander was obliquely placed on his shoulders” (STEEVENS).

**right** — *Do me*. See *do me right*.

**right now**, “just now, even now” (JOHNSON), 2 HENRY VI., iii. 2. 40.

**right drawn sword**, sword drawn in a just cause, RICHARD II., i. 1. 46.

**rightly gazed upon**, directly gazed upon, RICHARD II., ii. 2. 18.

**rights of memory in this kingdom** — *I have some, I have some rights* “borne in memory, not forgotten [in this kingdom], and thence to have effect given them” (CALDECOTT), HAMLET, v. 2. 381.

**rigol**, a circle, a round (Ital. *rigolo*), 2 HENRY IV., iv. 5. 36; THE RAPE OF LUCRECE, 1745.

**rim out at thy throat** — *I will fetch thy*, HENRY V., iv. 4. 14.

Malone refers to Coles's *Lat. and Engl. Dict.*, which gives "The inner rim of the belly, *Peritonæum*;" and Steevens cites Philemon Holland and Chapman for "*rim*" in the same sense. Pistol, however, evidently uses the term as equivalent to *entrails* (I cannot but wonder at Mr. Staunton's remark, that "Pistol's *rim* was perhaps, as Mr. Knight conjectured, no more than a word coined for the nonce, in mimicry of the Frenchman's guttural pronunciation").

**ring** — *He that runs fastest gets the*, THE TAMING OF THE SHREW, i. 1. 136. "An allusion to the sport of running at the ring" (DOUCE). "Rather, to the sport of running for the ring. A *ring* was one of the prizes formerly given in wrestling and running matches" (STAUNTON).

**ring time**, time for marriage, AS YOU LIKE IT, v. 3. 17.

**Ringwood**, a common name for a dog, THE MERRY WIVES OF WINDSOR, ii. 1. 106.

**ripe**, to ripen: *ripe not to reason*, A MIDSUMMER-NIGHT'S DREAM, ii. 2. 118; *we ripe and ripe*, AS YOU LIKE IT, ii. 7. 26; *no sun to ripe The bloom*, KING JOHN, ii. 1. 472.

**ripe wants**, "wants come to the height, wants that can have no longer delay" (JOHNSON), THE MERCHANT OF VENICE, i. 3. 58.

**ripeness is all**, "to be ready, prepared, is all" (STEEVENS; who compares "the readiness is all," *Hamlet*, v. 2. 214), KING LEAR, v. 2. 11.

**riping of the time** — *The very*, The very ripeness, maturity of the time, THE MERCHANT OF VENICE, ii. 8. 40.

**rivage**, a bank, a shore, HENRY V., iii. Prologue, 14.

**rivality**, participation, equality, of rank, ANTONY AND CLEOPATRA, iii. 5. 8.

**rivall'd for our daughter** — *Hath*, Hath been competitor for our daughter, KING LEAR, i. 1. 191.



**rivals**, partners, associates : *The rivals of my watch*, HAMLET, i. 1. 13.

**rive** *their dangerous artillery* — *To*, 1 HENRY VI., iv. 2. 29.

“*To rive* their artillery means only *to fire* their artillery. *To rive* is to *burst*; and a cannon, when fired, has so much the appearance of bursting, that, in the language of poetry, it may be well said to burst. We say, a cloud bursts, when it thunders” (MASON).

**rivets up** — *Closing*, HENRY V., iv. Prologue, 13. “This does not solely refer to the business of rivetting the plate armour before it was put on, but as to part, when it was on. Thus the top of the cuirass had a little projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or armourer presented himself, with his rivetting hammer, *to close the rivet up*; so that the party’s head should remain steady notwithstanding the force of any blow that might be given on the cuirass or helmet. This custom more particularly prevailed in tournaments. See *Variétés Historiques*, 1752, 12mo, tom. ii. p. 73” (DOUCE).

‘**rivo!**’ says the drunkard, 1 HENRY IV., ii. 4. 107. This Bacchanalian exclamation is not uncommon in our old writers; but its origin is quite uncertain: Gifford suggests (not very probably) that it is “corrupted perhaps from the Spanish *rio*, which is figuratively used for a large quantity of liquor.” Note on *Massinger’s Works*, vol. ii. p. 167, ed. 1813 (In Marlowe’s *Jew of Malta* we find “Hey, *Rivo Castiliano!*” *Works*, p. 172, ed. Dyce, 1858; and in Day’s *Law-Trickes*, 1608, “*Riuo*, He bee singuler; my royall expence shall run such a circular course,” etc. Sig. F 3).

**road**, a roadstead, a haven : *my father at the road Expects my coming*, THE TWO GENTLEMEN OF VERONA, i. 1. 53; *I must unto the road*, THE TWO GENTLEMEN OF VERONA, ii. 4. 183; *post to the road*, THE COMEDY OF ERRORS, iii. 2. 145; *my ships Are safely come to road*, THE MERCHANT

OF VENICE, v. 1. 288; *Marseilles' road*, THE TAMING OF THE SHREW, ii. 1. 367; *piers, and roads*, THE MERCHANT OF VENICE, i. 1. 19.

**road**, a journey: *with easy roads* ("by short stages," STEEVENS), *he came to Leicester*, HENRY VIII., iv. 2. 17.

**road**, an inroad: *make road upon us*, HENRY V., i. 2. 138; *make road Upon's again*, CORIOLANUS, iii. 1. 5.

**road** — *This Doll Tearsheet should be some*, 2 HENRY IV., ii. 2. 160. Here *road* is evidently the cant term for a prostitute; but the word, I believe, is not found elsewhere in this sense. (Compare, however, the following passage:

"*Sister*. Alas,

What course is left for vs to liue by, then?

*Thomas*. In troth, sister, we two to beg in the fields,

And you to betake yourselfe to the old trade,

Filling of small cannes in the suburbes.

*Sister*. Shall I be left, then, like a *common road*,

That euery beast that can but pay his tole

May trauell ouer, and, like to cammomile,

Flourish the better being trodden on?"

Wilkins's *Miseries of Inforst Marriage*,

sig. E 4 verso, ed. 1629.)

**Robin Hood's fat friar**, Friar Tuck, who is so celebrated in the old *Robin Hood ballads* (to say nothing of Sir Walter Scott's *Ivanhoe*), THE TWO GENTLEMEN OF VERONA, iv. 1. 36.

**Robin Ostler**, Robin the ostler, 1 HENRY IV., ii. 1. 10.  
Compare *William cook*.

**rogues**, wandering beggars, vagrants: *rogues forlorn*, KING LEAR, iv. 7. 39.

**roisting**, bullying, defying, TROILUS AND CRESSIDA, ii. 2. 208.

**romage**, "tumultuous hurry" (JOHNSON), HAMLET, i. 1. 107.

"*Romage*. Only another way of writing *rummage*, which is still common as a verb, though not perhaps as a sub-

stantive; tumultuous movement." Nares's *Gloss.* in v. See, too, Richardson's *Dict.* sub "Rummage or Roomage" (Caldecott would establish a connection between the present word *romage* and "*Romelynge*" in the *Promptorium Parvulorum*; and Mr. Halliwell approvingly cites his note.)

**Roman fool** — *The*, perhaps Cato Uticensis, MACBETH, v. 8. 1.

**Roman sworder and banditto slave** — *A*, "Herennius, a centurion, and Popillius Lænas, tribune of the soldiers" (STEEVENS), 2 HENRY VI., iv. 1. 135.

**Rome**, pronounced *Room*: *That I have room with Rome to curse awhile!* KING JOHN, iii. 1. 180; *Now is it Rome indeed, and room enough*, JULIUS CÆSAR, i. 2. 156 (Compare

"To whome though *Rome* for harbour be deny'd,  
Yet hath he *room*e in all the world beside."  
*The Tragedie of Claudius Tiberius Nero*, 1607, sig. F verso;

"Mausolus' stately *Tomb*,  
The Walls and Courts of *Babylon and Rome*."  
Sylvester's *Du Bartas*, *The Colonies*, p. 130, ed. 1641;

"We must haue *room*e, more then the whole City of *Rome*." Hawkins's *Apollo Skroving*, acted at Hadleigh School in 1626-7, p. 88. The different pronunciation in *The First Part of King Henry VI.*, iii. 1. 51, *Rome shall remedy this*. War. *Roam thither, then*, may perhaps be considered as one of the proofs that Shakespeare was not the author of that play).

**Romish**, Roman, CYMBELINE, i. 6. 151.

**rondure**, a round, a belt, a circle (Fr. *rondeur*), (roundure, *Cambridge*), KING JOHN, ii. 1. 259; SONNETS, xxi. 8.

**ronyon**, a mangy, scabby creature (Fr. *rogneux*), THE MERRY WIVES OF WINDSOR, iv. 2. 163; MACBETH, 1. 3. 6.

**rood** — *The*, The cross, the crucifix, 2 HENRY IV., iii. 2. 3; RICHARD III., iii. 2. 77; iv. 4. 165; ROMEO AND JULIET, i. 3. 37; HAMLET, iii. 4. 14. (It would appear that, at least

in earlier times, the *rood* signified not merely the cross, but the image of Christ on the cross.)

**roof**, house: *within this roof The enemy of all your graces lives*, AS YOU LIKE IT, ii. 3. 17. ("Mr. Collier's Ms. Corrector very erroneously reads 'beneath *this roof*.'—Compare

'He answer'd him; Ile tell all strictly true,  
If time, and foode, and wine enough accrue  
*Within your roofe* to vs,' etc.

Chapman's *Odyssey*, B. xiv. p. 216, ed. folio.

'Minerua, who in *Joues high roofe*, that beares the rough shield,' etc. Chapman's *Iliad*, B. i. p. 6.")

**rook'd**, squatted down, lodged, roosted, 3 HENRY VI., v. 6. 47.

**rooky wood**, gloomy, foggy, MACBETH, iii. 2. 51. The Rev. J. Mitford (*Gentlemen's Magazine* for August, 1844, p. 129) says that the *rooky wood* is the wood where the rooks or crows assemble, and the passage "simply means, 'the rook hastens its evening flight to the wood where its fellows are already assembled.' " (My friend the late Dr. Richardson was very unhappy in his suggestion that in this passage "*Rooky* seems to be merely *rooking*, that is, *covering*, protecting, sheltering." *Dict. sub* "Rock.")

**rope**! *a rope!*—*I cry*, a. See parrot, 'Beware,' etc.

**ropery**, roguery, ROMEO AND JULIET, ii. 4. 142. See the next article.

**rope-tricks**—*He 'll rail in his*, THE TAMING OF THE SHREW, i. 2. 109. *Rope-tricks*, such as deserve the rope, the same as *ropery*,—roguery. "*Ropery* or *rope-tricks* originally signified abusive language, without any determinate idea; such language as parrots are taught to speak" (MALONE). Some critics suppose that here Grumio either confounds *rope-tricks* with *rhetoric*, or plays on the semblance of the words.

rose — *That in mine ear I durst not stick a*, KING JOHN, i. 1. 142. See *three-farthings goes*, etc.

Rose, *within the parish Saint Lawrence Poultney* — *The*, HENRY VIII., i. 2. 152. *The Rose* is “‘The Manor of the Rose,’ of which a crypt remains between Duck’s-foot-lane and Merchant Tailors’ School,” etc. Cunningham’s *Handbook for London*, sub “Lawrence (St.) Poultney.”

rosemary . . . remembrance, THE WINTER’S TALE, iv. 4. 74 ; *Doth not rosemary and Romeo begin both with a letter ?* ROMEO AND JULIET, ii. 4. 200 ; *she hath the prettiest sentences of it, of you and rosemary*, ROMEO AND JULIET, ii. 4. 205 ; *stick your rosemary On this fair corse*, ROMEO AND JULIET, iv. 5. 79 ; *There ’s rosemary, that ’s for remembrance*, HAMLET, iv. 5. 172 (where Ophelia seems to be addressing Laertes) : Rosemary was formerly supposed to strengthen the memory ; hence it was regarded as a symbol of remembrance —

“ He from his lasse him lauander hath sent,  
Shewing her loue, and doth requitall craue ;  
Him rosemary his sweet-heart, whose intent  
Is that he her should in remembrance haue.”

Drayton’s *Ninth Eglogue* —

and it was used both at weddings and at funerals.

rosemary and bays ! — *My dish of chastity with*, PERICLES, iv. 6. 150. “Anciently many dishes were served up with this garniture, during the season of Christmas. The Bawd means to call her a piece of ostentatious virtue” (STEEVENS).

roses on my razed shoes — *Two Provincial*. See *Provincial roses*, etc.

rother, a horned beast, TIMON OF ATHENS, iv. 3. 12 (“*Rother-Beasts* [N.C.], horned Beasts ; as Cows, Oxen, etc.” — “*Rother soil* or *Rosoch*, the Soil or Dung of such Cattel.” Kersey’s *Dict.* sec. ed.).

**Rougemont**, RICHARD III., iv. 2. 109. "Hooker, who wrote in Queen Elizabeth's time, in his description of Exeter mentions this as a 'very old and ancient castle, named Rugemont; that is to say, the Red Hill, taking that name of the red soil or earth whereupon it is situated'" (REED).

**round**, a dance in a circle with joined hands: *dance in our round*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 140; *your antic round*, MACBETH, iv. 1. 130.

**round**, a diadem: *the golden round*, MACBETH, i. 5. 25; *the round And top of sovereignty*, MACBETH, iv. 1. 88.

**round**, plain-spoken, unceremonious: *Am I so round with you as you with me* (with a quibble, — *spherical*), THE COMEDY OF ERRORS, ii. 1. 82; *I must be round with you*, TWELFTH NIGHT, ii. 3. 91; *Your reproof is something too round*, HENRY V., iv. 1. 201; *I must be round with him*, TIMON OF ATHENS, ii. 2. 8; *let her be round with him*, HAMLET, iii. 1. 183; *Pray you, be round with him*, HAMLET, iii. 4. 5.

**round**, roundly, unceremoniously, without reserve: *I went round to work*, HAMLET, ii. 2. 138.

**round**, to surround: *that must round my brow*, RICHARD III., iv. 1. 60; *rounds thine eye*, ALL'S WELL THAT ENDS WELL, i. 3. 143; *That rounds the mortal temples of a king*, RICHARD II., iii. 2. 161.

**round**, to grow round: *your mother rounds apace*, THE WINTER'S TALE, ii. 1. 16.

**round**, to whisper: *rounded in the ear*, KING JOHN, ii. 1. 566; *whispering, rounding*, THE WINTER'S TALE, i. 2. 217 ("To round one in the eare. *S'accouter à l'oreille, s'accouter.*" Cotgrave's *Fr. and Engl. Dict.* Other poets, besides Shakespeare, use in the same sentence *whisper* and *round*, — see my note on *Skelton's Works*, vol. ii. p. 120; but, I apprehend, it would not be easy to show wherein the difference of the meaning of the two words consists;

in the following couple of stage-directions they were manifestly intended to be synonymous: "He *roundeth* with Frescobaldi" . . . "He *whispereth* with Cæsar." Barnes's *Devils Charter*, 1607, sig. E 4).

**roundure.** See *rondure*.

**round hose,** round swelling breeches, trunk hose, THE MERCHANT OF VENICE, i. 2. 67.

**roundel,** a dance (the same as *round*, — see first *round*), A MIDSUMMER-NIGHT'S DREAM, ii. 2. 1. (It also meant a song; but the context shows that here it is used to signify a dance.)

**rouse,** a large draught, a bumper, a carouse: *the king's rouse*, HAMLET, i. 2. 127; *takes his rouse*, HAMLET, i. 4. 8; *o'ertook in 's rouse*, HAMLET, ii. 1. 58; *given me a rouse*, OTHELLO, ii. 3. 60. (According to Gifford, "A rouse was a large glass ['not past a pint,' as Iago says] in which a health was given, the drinking of which by the rest of the company formed a *carouse*. . . . In process of time both these words were used in a laxer sense." Note on *Massinger's Works*, vol. i. p. 240, ed. 1813. Compare

"Where slightly passing by the Thespian spring,  
Many long after did but onely sup;  
Nature, then fruitful, forth these men did bring,  
To fetch deepe *rowes* from Joves plentious cup."

Drayton's Verses prefixed to Chapman's *Hesiod*, 1618.)

**rout,** a company, a multitude, a tumultuous crowd, a rabble: *the common rout*, THE COMEDY OF ERRORS, iii. 1. 101; *the rout is coming*, THE TAMING OF THE SHREW, iii. 2. 177; *a rout of rebels*, 2 HENRY IV., iv. 2. 9; *that traitorous rout*, 1 HENRY VI., iv. 1. 173; *all this rout*, 2 HENRY VI., ii. 1. 165; THE TWO NOBLE KINSMEN, iii. 5. 150; *the rout of nations*, TIMON OF ATHENS, iv. 3. 43; *all the rout*, JULIUS CÆSAR, i. 2. 78; *sleep y-slaked hath the rout*, PERICLES, iii. Gower, 1; *a merry rout*, THE TWO NOBLE KINSMEN, iii. 5. 109; *abject routs*, 2 HENRY IV., iv. 1. 33.



**rout**, a tumult, a brawl : *How this foul rout began, who set it on*, OTHELLO, ii. 3. 202.

**Rowlands**. See *Olivers*, etc.

**royal**, a gold coin, "*a Roiall in money*. Vi. Riall . . . a Riall, or 10 shillings" (Minsheu's *Guide into Tongues*, ed. 1617) : *thou camest not of the blood royal, if thou darest not stand for ten shillings*, 1 HENRY IV., i. 2. 136 ; *there is a nobleman . . . Give him as much as will make him a royal man*, 1 HENRY IV., ii. 4. 281. The second of these quibbling passages has been already noticed under *nobleman*, etc. ; and see *face-royal*, etc.

**royal faiths** — *Our*, 2 HENRY IV., iv. 1. 193 ; *My royal choice*, HENRY VIII., i. 4. 86 ; *their royal minds*, HENRY VIII., iv. 1. 8. "'*Royal faith*,' means the faith due to a king. . . . '*Their royal minds*,' that is, their minds well affected to their king. . . . '*My royal choice*' . . . is not such a choice as a king would make, but such a choice as has a king for its object" (MALONE). On the third of these passages (*their royal minds*) Steevens observes, "*Royal*, I believe, in the present instance, only signifies *noble*."

**royal merchant**, THE MERCHANT OF VENICE, iii. 2. 241 ; iv. 1. 29. According to Warburton, this term was properly applied to merchants of the highest rank, such as the Sanudos, the Giustiniani, the Grimaldi, the Summaripos, and others, who, by virtue of a license from the republic of Venice, "erected principalities in several places of the Archipelago (which their descendants enjoyed for many generations), and thereby became truly and properly *royal merchants*," — an explanation which is approvingly quoted by Gifford, note on *Massinger's Works*, vol. ii. p. 156, ed. 1813 ; but, according to Hunter, "A royal merchant, in the middle ages, was a merchant who transacted business for a sovereign of the time. Thus, King John calls Brand de Doway '*homo noster et dominicus mercator noster*.' See a protection granted to him, *Rotuli Selecti*,

etc., 8vo, 1834, p. 23." *New Illustr. of Shakespeare*, vol. i. p. 308.

**roynish**, mangy, scabby (Fr. *rogneux*) = scurvy, paltry, As YOU LIKE IT, ii. 2. 8.

**rub on**, and *kiss the mistress*; TROILUS AND CRESSIDA, iii. 2. 48 ; *I fear too much rubbing*, LOVE'S LABOUR'S LOST, iv. 1. 132. On the first of these passages Malone observes, "The allusion is to *bowling*. What we now call *the jack* seems, in Shakspeare's time, to have been [was certainly] termed *the mistress* [see *mistress*]. A bowl that kisses *the jack* or *mistress* is in the most advantageous situation. *Rub on* is a term at the same game" ("To rub at bowles. *Sautler*." "A rubbe at bowles. *Saut*." Cotgrave's *Fr. and Engl. Dict.* "To rub at Bowls, *Impingo*." Coles's *Lat. and Engl. Dict.* "Rub . . . at the game of bowls, it means to incline inwards towards the jack." Dyche's *Dict.* "I doe not know any thing fitter to bee compared to bowling then wooing or louers, for if they doe not see one another in two dayes, they will say, Good Lord, it is seuen yeeeres since we saw each other; for louers doe thinke that in absence time sleepeth, and in their presence that hee is in a wild gallop. So a bowler, although the allye or marke bee but thirty or forty paces, yet sometimes I haue heard the bowler cry *rub, rub, rub*, and sweare and lye that hee was gone an hundred miles, when the bowle hath beene short of the blocke two yards, or that hee was too short a thousand foot, when hee is vpon the head of the iacke, or ten or twelue foot beyond." Taylor's *Wit and Mirth*, p. 193, *Workes*, 1630).

**rubious**, red, ruddy, TWELFTH NIGHT, i. 4. 31.

**ruddock**, the redbreast, CYMBELINE, iv. 2. 225.

**rudesby**, a rude fellow, a blusterer, THE TAMING OF THE SHREW, iii. 2. 10 ; TWELFTH NIGHT, iv. 1. 50.

**rue** . . . *Grace*, etc., THE WINTER'S TALE, iv. 4. 74 ; *rue*, *sour herb of grace*, RICHARD II., iii. 4. 105 ; *there 's rue*

for you; and here 's some for me: we may call it herb of grace o' Sundays: O, you must wear your rue with a difference (see *difference*), HAMLET, iv. 5. 178 (in which passage Ophelia is addressing the Queen). Florio, in his *Ital. and Engl. Dict.*, has "*Ruta, the hearbe of Grace or Rue;*" and Cotgrave, in his *Fr. and Engl. Dict.*, "*Rue: Rue, Hearbe Grace.*" The origin of the name *herb grace* or *herb of grace* is uncertain. "There is no ground," observes Malone, "for supposing, with Dr. Warburton, that *rue* was called *herb of grace* from its being used in exorcisms performed in churches on Sundays;" but Warburton was only repeating what he had read in the works of a great divine, — Jeremy Taylor, who says (referring to the *Flagellum Dæmonum*), "First, They [the Romish exorcisers] are to try the devil by holy water, incense, sulphur, *rue*, which from thence, as we suppose, came to be called 'herb of grace,'" etc. *A Dissuasive from Popery*, Part i. ch. ii. sect. ix., *Works*, vol. x. p. 233, ed. 1839. According to Henley, "The following passage from Greene's *Quip for an Upstart Courtier* will furnish the best reason for calling *rue* herb of grace o' Sundays: '—some of them smil'd and said, *Rue* was called *Herbegrace*, which though they scorned in their youth, they might wear in their age, and [that] it was never too late to say *miserere*'" [sig. B verso, ed. 1620]. In the last two of the above passages of Shakespeare there is a quibble — *rue* = *ruth*, that is, sorrow (Alleyn the actor, in a letter to his wife, makes a distinction between *rue* and *herb of grace*; for he bids her, on account of the plague which was then raging, "haue in yo<sup>r</sup> windowes good store of *rue* and *herbe of grace*;" and from a letter purporting to be the joint-composition of Henslowe, Mrs. Henslowe, and Mrs. Alleyn, in which they thank Alleyn for his "good counsell" about taking precautions against the plague, it appears that they understood "herbe of grace" to mean "wormwode." See Malone's *Shakespeare*, by Boswell, vol. xxi. p. 390, and

Collier's *Memoirs of Edward Alleyn*, etc., p. 26, 30, ed. Shake. Soc.).

**ruff**—*Mend the, ALL 'S WELL THAT ENDS WELL*, iii. 2. 7.

"The fashion of wearing ruffs round the top of the boot originated in France, and first appeared toward the end of the sixteenth century," etc. (FAIRHOLT).

**ruffle**, to be turbulent and boisterous, to swagger: *To ruffle in the commonwealth of Rome*, TITUS ANDRONICUS, i. 1. 313; *the bleak winds Do sorely ruffle*, KING LEAR, ii. 4. 300; *To deck thy body with his ruffling* (playing with loose motion, fluttering) *treasure*, THE TAMING OF THE SHREW, iv. 3. 60. ("A *ruffler* in our author's time signified a *noisy* and turbulent swaggerer; and the word *ruffling* is here applied in a kindred sense to dress. So in *King Henry VI.* P. ii. :

'And his proud wife, high-minded Eleanor,  
That *ruffles* it with such a troop of ladies,  
As strangers in the court take her for queen.'

MALONE; who had forgotten that the passage just quoted is in the old play, *The First Part of the Contention betwixt the two famous houses of Yorke and Lancaster*, etc., and that in Shakespeare's 2 *King Henry VI.*, i. 3. 73-77, it is remoulded thus :

"Not all these lords do vex me half so much  
As that proud dame, the lord protector's wife.  
She sweeps it through the court with troops of ladies,  
More like an empress than Duke Humphrey's wife:  
Strangers in court do take her for the queen."

**ruinate**, to bring to ruin, 3 HENRY VI., v. 1. 83; TITUS ANDRONICUS, v. 3. 204.

**rule**—*This uncivil*, TWELFTH NIGHT, ii. 3. 117. "*Rule*. Apparently put for behaviour or conduct; with some allusion perhaps to the frolics called *mis-rule*." Nares's *Gloss*. I believe it is equivalent to "revel, noisy sport." Coles has "*Rule* (stir), *Tumultus*." *Lat. and Engl. Dict.*; and compare *night-rule*.

**rumour**, a loud murmur, a stir : *the noise and rumour of the field*, KING JOHN, v. 4. 45 ; *a bustling rumour*, JULIUS CÆSAR, ii. 4. 18.

**rump-fed**, MACBETH, i. 3. 6. That is, according to Colepeper and Steevens, "fed on offals," *rumps* having been formerly among the low perquisites of the kitchen, which were sold or given away to the poor. Nares (in his *Gloss.*) would understand it to mean "fat-bottomed, *fed* or fattened on the *rump*" (Long ago, a friend of mine, who was never at a loss for an explanation, queried — "Can *rump-fed* mean 'nut-fed' ? The sailor's wife was eating chestnuts. In Kilian's *Dict.* is '*Rompe. Nux myristica vilior, cassa, inanis*'").

**running banquet** — *A.* See *banquet ere they rested*, etc.

**rush for Tom's forefinger** — *As Tib's*, ALL 'S WELL THAT ENDS WELL, ii. 2. 21. "The allusion is to an ancient practice of marrying with a rush ring, as well in other countries as in England. Breval [Du Breul], in his *Antiquities of Paris*, mentions it as a kind of espousal used in France by such persons as meant to live together in a state of concubinage ; but in England it was scarce ever practised except by designing men, for the purpose of corrupting those young women to whom they pretended love," etc., etc. (SIR J. HAWKINS). "These passages, cited by Sir John Hawkins, are proofs enough of the existence of the practice, whether in jest or earnest ; but that it was the former, is proved by the passage from Du Cange [sub "Annulus"]." Nares's *Gloss.* "*A rush ring* seems to have been often a rural gift without any reference either to a *marriage* or a *marriage contract*. So in Spenser's *Pastorals*, *November*, line 116" (BOSWELL). That our text also contains a covert allusion has been observed by Ritson, who apes in his note the facetiousness of Steevens.

**rushes strewed**, THE TAMING OF THE SHREW, iv. 1. 41 ; *the wanton rushes*, 1 HENRY IV., iii. 1. 213 ; *the senseless*

*rushes*, ROMEO AND JULIET, i. 4. 36; *press the rushes*, CYMBELINE, ii. 2. 13; *He takes it from the rushes where it lies*, THE RAPE OF LUCRECE, 318. In Shakespeare's time, before the introduction of carpets, all apartments, usually inhabited, were strewed with rushes; and in the above passages that custom is alluded to; but *More rushes, more rushes*, 2 HENRY IV., v. 5. 1, is a cry for rushes to be scattered on a pavement or a platform when a procession is approaching.

*rush'd aside the law* — *Hath*, Hath pushed, thrust, aside the law, ROMEO AND JULIET, iii. 3. 26.

## S

*Saba*, the Queen of Sheba, HENRY VIII., v. 5. 23.

*sables* — *Let the devil wear black, for I 'll have a suit of*, HAMLET, iii. 2. 125. This passage has not a little troubled the commentators. Malone paraphrases it thus: "If my father be so long dead as you say, let the Devil wear black; as for me, so far from wearing a mourning dress, I 'll wear the most costly and magnificent suit that can be procured, *a suit trimmed with sables*" (Capell had already remarked that "Hamlet's saying he would have a suit of sables, amounts to a declaration — that he would leave off his blacks since his father was so long dead"). According to Farmer, "Here again is an equivoque. In Massinger's [Middleton's, and W. Rowley's] *Old Law* [act ii. sc. 1] we have

'a cunning grief,  
That 's only fac'd with *sables* for a show,  
But gawdy-hearted.'

*sack* — *A butt of*, THE TEMPEST, ii. 2. 113; *hath drowned his tongue in sack*, THE TEMPEST, iii. 2. 11; *hath drunk so much sack*, THE TEMPEST, iii. 2. 26; *this can sack and drinking do*, THE TEMPEST, iii. 2. 75; *you love sack*, THE

MERRY WIVES OF WINDSOR, ii. 1. 7; *burnt sack*, THE MERRY WIVES OF WINDSOR, ii. 1. 192; iii. 1. 100; *a morning's draught of sack*, THE MERRY WIVES OF WINDSOR, ii. 2. 132; *a quart of sack*, THE MERRY WIVES OF WINDSOR, iii. 5. 3; *pour in some sack*, THE MERRY WIVES OF WINDSOR, iii. 5. 18; *a pottle of sack*, THE MERRY WIVES OF WINDSOR, iii. 5. 25; *to taverns, and sack, and wine*, THE MERRY WIVES OF WINDSOR, v. 5. 152; *a cup of sack*, THE TAMING OF THE SHREW, Induction, 2. 2; 1 HENRY IV., ii. 2. 45; ii. 4. 110, 113, 119, 145, 305; 2 HENRY IV., ii. 4. 106; 2 HENRY VI., ii. 3. 60; *I ne'er drank sack in my life*, THE TAMING OF THE SHREW, Induction, 2. 6; *burn some sack*, TWELFTH NIGHT, ii. 3. 179; *old sack*, 1 HENRY IV., i. 2. 3; 2 HENRY IV., i. 2. 186; *cups of sack*, 1 HENRY IV., i. 2. 7; *Sir John Sack and Sugar*, 1 HENRY IV., i. 2. 109; *here's lime in this sack*, 1 HENRY IV., ii. 4. 117; *bombard of sack*, 1 HENRY IV., ii. 4. 436; *to taste sack*, 1 HENRY IV., ii. 4. 440; *sack and sugar*, 1 HENRY IV., ii. 4. 454; *Sack, two gallons*, 1 HENRY IV., ii. 4. 519; *this intolerable deal of sack!* 1 HENRY IV., ii. 4. 523; *the sack that thou hast drunk me*, 1 HENRY IV., iii. 3. 43; *a bottle of sack*, 1 HENRY IV., iv. 2. 2; v. 3. 52; *purge, and leave sack*, 1 HENRY IV., v. 4. 163; *steep this letter in sack*, 2 HENRY IV., ii. 2. 128; *give's some sack*, 2 HENRY IV., ii. 4. 170; *Give me some sack*, 2 HENRY IV., ii. 4. 173; *A good sherris-sack*, 2 HENRY IV., iv. 3. 95; *is nothing without sack*, 2 HENRY IV., iv. 3. 112; *till sack commences it*, 2 HENRY IV., iv. 3. 114; *addict themselves to sack*, 2 HENRY IV., iv. 3. 122; *drunk too much sack*, 2 HENRY IV., v. 3. 13; *he cried out of sack*, HENRY V., ii. 3. 27. "With respect to the wines called *Sacks*, which had now come into general use, much diversity of opinion has prevailed. . . . It seems, indeed, to be admitted, on all hands, that the term *Sack* was originally applied to certain growths of Spain. . . . Dr. Percy has the credit of restoring the original interpretation of the term. In



a manuscript account of the disbursements by the chamberlain of the city of Worcester for the year 1592, he found the ancient mode of spelling to be *seck* ('Item, For a gallon of clarett wyne and seck, and a pound of sugar geven to Sir John Russell, iiiis.'). and thence concluded that *Sack* was merely a corruption of *sec*, signifying a dry wine. Minshew . . . renders the term *vin sec*; and Cotgrave, in his Dictionary, gives the same translation. The most satisfactory evidence, however, in support of this opinion, is furnished by the French version of a proclamation for regulating the prices of wines, issued by the privy council in 1633, where the expression *vins secs* corresponds with the word *sacks* in the original copy (Rymer's *Fœdera*, Tom. viii. Part iv. p. 46). It may also be remarked, that the term *sec* is still used as a substantive by the French, to denote a Spanish wine ('On dit aussi quelquefois absolument du *sec*, pour dire, du vin d'Espagne.' *Dict. de Trevoux*); and that the dry wine of Xerez is distinguished at the place of its growth by the name of *vino seco*. These several authorities, then, appear to warrant the inference that Sack was a *dry* Spanish wine. But, on the other hand, numerous instances occur in which it is mentioned in conjunction with wines of the sweet class. The act of Henry VIII. speaks of 'sakkes or other swete wynes.' In like manner, the *Mystery of Vintners*, published by Dr. Merret in 1675, gives a receipt 'to correct the rankness and eagerness of wines, as Sack and Malago, or other sweet wines.' Glas, in his *History of the Canary Islands*, makes no distinction between Malmsey and Canary Sack; and Nichols, in the account which he has given of Teneriffe, expressly says, 'that island produces three sorts of excellent wines, — Canary, Malmsey, and Verdona; which all go under the denomination of Sacks' (Aistle's *Voyages*, vol. i. p. 541). To get rid of the difficulty which thus arises, Mr. Nares [in his *Gloss.*] has recourse to the supposition, that Sack was a common name for all white

wines. But it has been already shown that the appellation was originally confined to the growths of Spain ; and if it had been used to designate white wines in general, there can be no reason why it should not have been applied to those of France or Candia, which were then imported in large quantity. If, again, we suppose that the name denoted a sweet wine, we shall be equally at a loss to discover the circumstances which could have given rise to such a distinction between it and the other kinds then in use ; not to mention, that such an application of the term would have been wholly at variance with the etymology as above deduced. A more particular examination of the characters assigned to Sack by the few writers who have described it, will perhaps enable us to reconcile these discrepancies, and remove much of the perplexity in which the question has hitherto been involved. In the first place, we are told by Venner, that 'Sacke is completely hot in the third degree, and of thin parts, and therefore it doth vehemently and quickly heat the body : wherefore the much and untimely use of it doth overheat the liver, inflame the blood, and exsiccate the radical humour in lean and dry bodies' (*Via Recta ad Vitam Longam*, p. 22). This description accords with the epithet 'sprightly,' which is given to it in some verses published in 1641 (*Preparative to the Study or Vertue of Sack*, 4to, 1641), and sufficiently proves, that it could not have been of a thick luscious quality, like most of the dessert-wines then in vogue. That, however, it was a liquor of considerable strength and body, may be inferred from a subsequent passage of the last-mentioned work, where it is extolled as 'the elixir of wine ;' an expression apparently borrowed from one of Ben Jonson's plays (*Every Man out of his Humour*, Prol. [Introductory scene]). Herrick, again, calls it a 'frantic liquor ;' expatiating, with rapture, on its 'witching beauties,' 'generous blood,' etc. (*Farewell to Sack*, and *Welcome to Sack*, Herrick's *Hesperides*, pp. 48,

87); and most of the dramatic writings of the age contain frequent allusions to its enlivening virtues and other fascinating properties. Had there been nothing new or uncommon in the nature of the wine, it could hardly have excited such extravagant admiration, or come into such universal request, at a time when our countrymen were already familiar with the choicest vintages from almost all parts of the globe. The practice which prevailed of mixing sugar with Sack has been thought by most persons to indicate a dry wine, such as Rhenish or Sherry. Dr. Drake, indeed, is of a contrary opinion, alleging that there would be no humour in Falstaff's well-known jest on Sack and sugar, if the liquor had not been of the sweet kind (*Shakespeare and his Times*, vol. ii. p. 130). But on this point little stress can be laid; as at that time it was a general custom with the English to add sugar to their wines (See Fynes Moryson's *Itinerary*, Part iii. p. 152. Hentzner's *Travels*, etc.). The testimony of Venner, however, who has discussed the question, 'whether Sack be best to be taken with sugar or without,' clearly points to a dry wine. 'Some,' he observes, 'affect to drinke Sacke with sugar, and some without, and upon no other ground, as I thinke, but that, as it is best pleasing to their pallates. I will speake what I deeme thereof, and I thinke I shall well satisfie such as are judicious. Sacke, taken by itself, is very hot, and very penetrative: being taken with sugar, the heat is both somewhat allayed, and the penetrative quality thereof also retardated. Wherefore let this be the conclusion: Sacke taken by itself, without any mixture of sugar, is best for them that have cold stomackes, and subject to the obstructions of it, and of the meseraicke veines. But for them that are free from such obstructions, and fear lest that the drinking of sacke, by reason of the penetrative faculty of it, might distemper the liver, it is best to drinke it with sugar; and so I leave every man that understandeth his owne state of body, to be his own director herein' (*Via*

*Recta ad Vitam Longam*, p. 23). A passage in Shakespeare ('*Fal.* You rogue, here 's lime in this sack too,' etc., 1 *Henry IV.*, ii. 4. 117), which has been thought to allude merely to the adulteration of sack by the vintners, throws, in fact, much light on its genuine qualities; and proves it to be of the same nature as the wines still manufactured, in Spain and other countries, from the ripest grapes, which receive a sprinkling of burnt lime or gypsum, before they are pressed and introduced into the vat. But if any doubt remained on the subject, it would be completely removed by the account which Sir Richard Hawkins gives of these wines. 'Since the Spanish sacks,' he observes, 'have been common in our taverns, which for conservation are mingled with the lime in the making, our nation complains of calentures, of the stone, the dropsy, and infinite other distempers, not heard of before this wine came into common use. Besides, there is no year that it wasteth not two millions of crowns of our substance, by conveyance into foreign countries' (*Observations on a Voyage into the South Sea*, London, 1622). It thus becomes manifest, that the sacks which were first imported into England in the reign of Henry VIII., and which had come into general request before the end of the seventeenth century, belonged, as Minshew had correctly defined them, to the class of dry wines, and resembled those liquors which still pass under that denomination. If, indeed, we may credit the statement of Howell, there was one species of sack known at an earlier period, and that was the Romanie. Nor is the fact unimportant in the history of wines; for it not only affords a further explanation of the latter name, but serves to show, that the Spaniards had borrowed from the Greeks the practice of adding gypsum to the must, which they afterwards improved upon, and perfected to such a degree, as to be enabled to excel all other nations in the manufacture of dry wines. It was from the Ionian islands, as we collect from Bacci, that the Romanie originally

came : and, at the present day, there is so little difference between the best white wines of Cephalonia and Zante, and some of the vintages of Spain and Portugal, which have been prepared in a similar manner, that a person not much accustomed to observe the nicer shades of distinction among wines might easily mistake the one for the other. Howell mentions a Cephalonian muscadel, that was imported into England in his time : and Fynes Moryson found an excellent white wine at Palermo, in Natolia ; ‘ which,’ he observes, ‘ is like the Spanish sacke, but more pleasant to the taste, being not so sweete as the Canary wines, nor so harsh and strong as the Sherry sacke ’ (*Itinerary*, Part iii. p. 130). Sack was used as a generic name for the wines in question ; but occasionally the growths were particularly specified. Thus, in one of the scenes in *The Second Part of K. Henry IV.* we have a laboured panegyric by Falstaff on the attributes of Sherries-sack, or dry Sherry ; and for a long time the words Sack and Sherry were used indiscriminately for each other (Jonson’s *Bartholomew Fair*, act v. sc. 6 [3] ; his *New Inn*, act i. sc. 2 [1]). In like manner we frequently read of Canary Sack, and find the latter term sometimes employed to express that particular wine (Jonson’s *Staple of News*, act v. sc. 4 [2] ; Herrick’s *Welcome to Sack*, — *Hesperides*, p. 86 ; Heywood and W. Rowley’s *Fortune by Land and Sea*, 1655, p. 4) ; although it differed materially from Sherry in quality, and scarcely came within the description of a dry wine. ‘ Canarie wine,’ says Venner, ‘ which beareth the name of the islands from whence it is brought, is of some termed a Sacke, with this adjunct *sweete* (‘ An ocean of sweet Sack.’ Fletcher’s *Rule a Wife and have a Wife*, act v. sc. 5), but yet very improperly, for it differeth not onely from Sacke in sweetnesse and pleasantnesse of taste, but also in colour and consistence : for it is not so white in colour as Sacke, nor so thin in substance ; wherefore it is more nutritive than Sacke, and less penetrative. It is

best agreeable to cold constitutions, and for old bodies, so that they be not too impensively cholericke: for it is a wine that will quickly enflame, and therefore very hurtfull unto hot and cholericke bodies, especially if they be young' (*Via Recta*, etc., p. 24). This passage is the more deserving of attention, as it not only illustrates the nature of the Canary wine in use at the commencement of the seventeenth century, but shows that there were considerable differences in the quality of the wines which bore the general name of *Sacks*, and thus removes much of the confusion that has arisen from the misnomer above alluded to. Whether the Canary Islands then furnished any dry wines, similar to those which are now imported from Teneriffe, seems doubtful; but it is clear, that Canary Sack resembled the liquor which still passes under that denomination. Of the precise degree of sweetness which it possessed, we may form some idea from the observation of Howell, who informs us, that '*Sherries and Malagas well mingled pass for Canaries in most taverns, more often than Canary itself*' (*Familiar Letters*, Part ii. Lett. 60). Ben Jonson mentions his receiving a present of Palm-sack, that is, sack from the island of Palma. With these decisive authorities before us, we can readily understand the description which Markham has given of the various kinds of Sack known in his time. 'Your best Sacks,' he observes, 'are of Xeres, in Spain, — your smaller, of Galicia and Portugall; your strong Sacks are of the islands of the Canaries and of Mallico; and your muskadine and malmseys are of many parts, of Italy, Greece, and some special islands' (*English Housewife*, p. 118). . . . Judging from what is still observable of some of the wines of Spain, we may easily imagine, that many of the Sacks, properly so called, might, at the same time, be both dry and sweet. At all events, when new, they would belong to the class of sweetish wines; and it was only after having been kept a sufficient length of time,



to ensure the decomposition of the greater part of the free saccharine matter contained in them, that they could have acquired the peculiar dryness for which they were distinguished. We find, accordingly, that they were valued in proportion to their age; and the calls for 'old Sack,' as Sack κατ' ἐξοχήν, were very common ('Give me Sacke, old Sacke, boys,' etc. *Pasquil's Palinodia*, 1619 [?]). We may also presume, that there would be much less difference of taste among the several species of Sack, in their recent state, than after they had been long kept; for even the sweetest wines betray at first some degree of roughness, which is gradually subdued by age; while the character of dryness, on the other hand, will hardly apply to any of the durable wines, as they come from the vat. Mountain and Canary were always sweeter than Sherry; but between the richer kinds there is often a strong resemblance in flavour, which is the less extraordinary, as they are made from the same species of grape, though growing in different soils. It was, therefore, not without reason, that they were considered as 'near allied'

('Two kinsmen neare allyde to Sherry Sack,

Sweet Malligo and delicate Canary.' *Pasquil's Palinodia*).

The conclusion at which we thus arrive is so far satisfactory, as it proves that the wines formerly known under the name of *Sacks*, though they may, upon the whole, have been inferior, yet differed in no essential quality from those with which we are at present supplied by the same countries that originally produced them, and which are still held in such deserved estimation. They probably first came into favour, in consequence of their possessing greater strength and durability, and being more free from acidity, than the white wines of France and Germany; and owed their distinctive appellation to that peculiar sub-astringent taste which characterizes all wines prepared with gypsum." Henderson's *History of Ancient and Modern Wines*, pp. 298-308.



**Sackerson**, a very celebrated bear at Paris-Garden on the Bank-side, and probably named after his keeper, **THE MERRY WIVES OF WINDSOR**, i. 1. 269.

**sacred aunt** — *My*, **TROILUS AND CRESSIDA**, iv. 5. 134. "It is remarkable that the Greeks give to the uncle the title of Sacred, *θεῖος*. *Patruus avunculus*, ὁ πρὸς πατρὸς θεῖος, *Gaz. de Senec.*; *patruus*, ὁ πρὸς μητρὸς θεῖος, *avunculus*, *Budæi Lexic.*; *θεῖος* is also used absolutely for ὁ πρὸς πατρὸς θεῖος, *Euripid. Iphigen. Taurid.* l. 930,

Ἰφι. ὃν σου ποιοῦντας θεῖος ὕβρισεν δόμους;

And *Xenoph. Κυρον παιδ.* lib. i. passim" (**VAILLANT**). "This circumstance may tend to establish an opinion I have elsewhere expressed, that this play was not the entire composition of Shakspeare [see Introduction to *Troilus and Cressida*, Dyce's *Shakspeare*, second edition], to whom the Grecism before us was probably unknown" (**STEEVENS**).

**sacred wit to villany and vengeance consecrate** — *Our empress, with her*, **TITUS ANDRONICUS**, ii. 1. 120. *Tamora's wit*, says *Capell*, "has an epithet that marks the Author's Latinity; for '*sacred*' is there — accursed, after the usage of that language. The next line explains it so, and both that and the epithet are spoken jocularly;" and so, too, *Capell's* successors interpret *sacred*; but, though *Aaron* perhaps uses the word ironically and with a quibble, can there be a doubt that *Tamora's wit* is called *sacred* as *belonging to an empress*? The author of *Titus Andronicus* has sundry classical allusions; and compare *Martial*, vii. xcix. 4,

"Namque solent *sacra* Cæsaris aure frui."

and *Statius, Sylvæ*, iv. ii. 5,

"Ast ego, cui *sacræ* Cæsar nova gaudia cænæ,

Nunc primum, dominaque dedit consurgere [considerare?] mensa," etc.

**sacring bell** — *The*, HENRY VIII., iii. 2. 295. "The little bell, which is rung to give notice of the Host approaching when it is carried in procession, as also in other offices of the Romish Church, is called the *sacring* or *consecration* bell; from the French word, *sacrer*" (THEOBALD).

**sad**, serious, grave: *sad talk*, THE TWO GENTLEMEN OF VERONA, i. 3. 1; THE WINTER'S TALE, iv. 4. 304; *sad conference*, MUCH ADO ABOUT NOTHING, i. 3. 52; *in silence sad*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 92; *a sad ostent*, THE MERCHANT OF VENICE, ii. 2. 181; *Sad Lucretia's modesty*, AS YOU LIKE IT, iii. 2. 138; *sad brow*, AS YOU LIKE IT, iii. 2. 199; 2 HENRY IV., v. 1. 80; *sad and civil*, TWELFTH NIGHT, iii. 4. 5; *a sad face*, TWELFTH NIGHT, iii. 4. 69; *that sad dog* ("that grave, that gloomy villain," STEEVENS), RICHARD II., v. 5. 70; *Sad, high, and working*, HENRY VIII., Prologue, 3; *Narcissus was a sad boy*, THE TWO NOBLE KINSMEN, iv. 2. 32; *Sad pause*, THE RAPE OF LUCRECE, 277; *sad-eyed* (with serious eye or look), HENRY V., i. 2. 202; *with slow sad gait*, THE RAPE OF LUCRECE, 1081.

**sadly**, seriously, gravely, soberly: *the conference was sadly borne* (carried on), MUCH ADO ABOUT NOTHING, ii. 3. 202; *And with his spirit sadly I survive*, 2 HENRY IV., v. 2. 125; *But sadly tell me who*, ROMEO AND JULIET, i. 1. 199.

**sadness**, seriousness: *In good sadness*, THE MERRY WIVES OF WINDSOR, iii. 5. 109; THE TAMING OF THE SHREW, v. 2. 63; *the sadness of my suit*, 3 HENRY VI., iii. 2. 77; *Tell me in sadness*, ROMEO AND JULIET, i. 1. 197.

**safe**, to make safe, ANTONY AND CLEOPATRA, i. 3. 55; *safed*, ANTONY AND CLEOPATRA, iv. 6. 26.

**safety** — *Deliver him to*, Put him in custody, KING JOHN, iv. 2. 158.

**saffron** would have made all the unbaked and doughy youth of a nation in his colour — *Whose villanous*, ALL'S WELL THAT

ENDS WELL, iv. 5. 2. In this passage there seems to be, as Warburton observes, an allusion both to the fashionable and fantastic custom of wearing yellow, and to that of colouring paste with saffron ("I must have *saffron* to colour the warden pies," THE WINTER'S TALE, iv. 3. 43).

sag, to hang down heavily, to droop, to flag, MACBETH, v. 3. 10.

("The Horizons il-leuell'd circle wide

Would *sag* too much on th' one or th' other side."

Sylvester's *Du Bartas*, *Third Day of First Week*, p. 24, ed. 1641).

sagittary — *The dreadful*, TROILUS AND CRESSIDA, v. 5. 14.

"Beyond the royalme of Amasonne came an auncent kyng, wyse and dyscreete, named Epystrophus, and brought a M. knyghtes, and a mervayllouse beste that was called *sagittayre*, that behynde the myddes was an horse, and to fore, a man: this beste was heery lyke an horse, and had his eyen rede as a cole, and shotte well with a bowe; this beste made the Grekes sore aferde, and slewe many of them with his bowe.' *The Three Destructions of Troy*, printed by Caxton" (THEOBALD). "A more circumstantial account of this Sagittary is to be found in Lydgate's *Auncient Historie*, etc., 1555 [Book Second, sig. m 6]:

'And with hym Guydo sayth that he [that is, Epystrophus] hadde  
A wonder archer of syght meruaylous,  
Of fourme and shap in maner monstrous:  
For lyke myne auctour as I reherse can,  
Fro the nauell vpwarde he was man,  
And lower downe lyke a horse yshaped;  
And thilke parte that after man was maked,  
Of skinne was blacke and rough as any bere,  
Couered with here fro colde him for to were;  
Passyng foule and horrible of syght,  
Whose eyen twain were sparkeling as bright  
As is a furneis with his reade leuene,  
Or the lyghtnyng that falleth from ye heauen;  
Dredefull of loke, and reade as fyre of chere,  
And, as I reade, he was a good archer,

And with his bowe both at euen and morowe  
 Upon Grekes he wrought moche sorowe,  
 And gasted them with many hydous loke;  
 So sterne he was that many of them quoke," etc." (STEEVENS).

**Sagittary** *the raised search* — *Lead to the*, OTHELLO, i. 1. 159;  
*Send for the lady to the Sagittary*, OTHELLO, i. 3. 115.  
 "The *Sagittary* means the sign of the fictitious creature  
 so called, that is, an animal compounded of man and  
 horse, and armed with a bow and quiver" [see the preced-  
 ing article] (STEEVENS). "This is generally taken to be  
 an inn. It was the residence at the arsenal of the com-  
 manding officers of the navy and army of the republic.  
 The figure of an archer, with his drawn bow, over the  
 gates, still indicates the place" (KNIGHT).

said — *Well*. See *well said*.

sain, said, LOVE'S LABOUR'S LOST, iii. 1. 77.

**Saint Withold**, KING LEAR, iii. 4. 118. Dyce gives *Swithold*,  
 a contraction of *Saint Withold* (supposed by Tyrwhitt to  
 mean St. Vitalis), who, it appears, was commonly invoked  
 against the nightmare.

**sale-work** — *Nature's*, "Those works that nature makes up  
 carelessly and without exactness. The allusion is to the  
 practice of mechanics, whose *work* bespoke is more elab-  
 orate than that which is made up for chance-customers, or  
 to sell in quantities to retailers, which is called *sale-work*"  
 (WARBURTON), AS YOU LIKE IT, iii. 5. 43.

**sallet**, or *salade*, a close-fitting headpiece ("Salade: *A Sal-  
 ade, Helmet, Headpeece*." Cotgrave's *Fr. and Engl. Dict.*),  
 2 HENRY VI., iv. 10. 8 (with a quibble).

**sallets in the lines**, salads, HAMLET, ii. 2. 435. Schmidt ex-  
 plains: "Nothing that gave a *relish* to the lines, as salads  
 do to meats."

**salt**, a salt-cellar: *The cover of the salt hides the salt*, THE  
 TWO GENTLEMEN OF VERONA, iii. 1. 351. "The ancient

English salt-cellar was very different from the modern, being a large piece of plate, generally much ornamented, with a cover to keep the salt clean. There was but one salt-cellar on the dinner-table" (MALONE). "The tables being long, the salt was commonly placed about the middle, and served as a kind of boundary to the different quality of the guests invited. Those of distinction were ranked above; the space below was assigned to the dependents, inferior relations of the master of the house, etc." Gifford's note on *Massinger's Works*, vol. i. p. 170, ed. 1813.

**salt** — *A man of*, A man of tears, KING LEAR, iv. 6. 196.

**Saltiers**, THE WINTER'S TALE, iv. 4. 320. "He means *Satyr*s. Their dress was perhaps made of goat's skin" (MALONE).

**salutation to my sportive blood** — *Give*, SONNETS, cxxi. 6. "Give salutation," that is, "affect in any manner, gratify or mortify."

**salute my blood**, touch, affect, exhilarate, HENRY VIII., ii. 3. 103. Doubtless the same phrase as occurs in *Sonnets*, cxxi. 6 (see article above).

**Samingo**, a corruption or abbreviation of, or intended blunder for, *San Domingo*, and used as the burden to a drinking-song, 2 HENRY IV., v. 3. 74. "Why St. Domingo should have been considered as the patron of toppers I know not; but he seems to have been regarded in this light by Gonzalo Berceo, an old Castilian poet, who flourished in 1211. He was a monk, much of the same cast with our facetious Arch-deacon Walter de Mapes. In writing the life of the saint, he seeks inspiration in a glass of good wine.

" — De un confessor sancto quiero fer una prosa,  
Quiero fer una prosa en Roman Paladino,  
En qual suele el pueblo hablar a su vecino,  
Ca no son tan lettrado por fer otro Latino,  
*Bien valdra, come creo, un vaso de buen vino* "'

(BOSWELL — Addenda to Malone's *Shakespeare*, vol. xxi. p. 467).

**sanctuarize**, to protect as a sanctuary does, to shelter, *HAMLET*, iv. 7. 127.

**sand-bag fastened to it** — *His staff with a*, 2 *HENRY VI.*, ii. 3. 58. "As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag crammed hard with sand. To this custom *Hudibras* has alluded in these humorous lines :

'Engag'd with money-bags, as bold  
As men with *sand-bags* did of old'" (*WARBURTON*).

"Mr. Sympson, in his notes on Ben Jonson, observes, that a passage in St. Chrysostom very clearly proves the great antiquity of this practice" (*STEEVENS*).

**sand-blind**, very dim-sighted, purblind ("Berlué. *Pur-blinded, made sand-blind.*" *Cotgrave's Fr. and Engl. Dict.*), *THE MERCHANT OF VENICE*, ii. 2. 31, 67.

**sanded**, of a sandy colour, *A MIDSUMMER-NIGHT'S DREAM*, iv. 1. 117.

**sans**, without (*Fr.*), *THE TEMPEST*, i. 2. 97; *LOVE'S LABOUR'S LOST*, v. 1. 73; v. 2. 415, 416; *AS YOU LIKE IT*, ii. 7. 32, 166; *KING JOHN*, v. 6. 16; *TROILUS AND CRESSIDA*, i. 3. 94; *TIMON OF ATHENS*, iv. 3. 122; *HAMLET*, iii. 4. 79; *OTHELLO*, i. 3. 64.

**Sarum plain**, Salisbury plain, *KING LEAR*, ii. 2. 78.

**satire to decay** — *If any, be a*, *SONNETS*, c. 11. "[Here] *satire* is *satirist*," *WALKER*; who cites from Johnson's masque of *Time Vindicated*, *Works*, vol. viii. p. 5, ed. Gifford,

"Fame. Who's this?

Ears. 'Tis Chronomastix, the brave satyr.

Nose. The gentleman-like *satyr*, cares for nobody," etc.;

from *The Poetaster* of the same writer, vol. ii. p. 524,

"The honest *satire* hath the happiest soul;"

from Shirley's *Witty Fair One*, Works, vol. i. p. 284, ed. Gifford and Dyce, "prithee, *Satire*, choose another walk, and leave us to enjoy this;" and from Goffe's *Courageous Turk*, p. 141, ed. 1656,

"Poore men may love, and none their wils correct;  
But all turne *Satyrs* of a kings affect."

**satisfy** *your resolution, etc.* — *Do not*, MEASURE FOR MEASURE, iii. 1. 167 (Steevens explains this as, "Do not rest with satisfaction on hopes that are fallible"); *nor without cause Will he be satisfied*, that is, given satisfaction, convinced (that our intentions are honourable), JULIUS CÆSAR, iii. 1. 48.

**sauce**, to treat insolently, to abuse: *I 'll sauce her with bitter words*, AS YOU LIKE IT, iii. 5. 68.

**sauce** (in vulgar language), to serve out: *I 'll saucé them*, THE MERRY WIVES OF WINDSOR, iv. 3. 9, 11.

**savage stock** — *Our scions, put in wild and*, HENRY V., iii. 5. 7. "*Savage* is here used in the French original sense for *silvan, uncultivated*" (JOHNSON).

**savageness in unreclaimed blood, Of general assault** — *A*, A wildness in untamed blood, to which all young men are liable, HAMLET, ii. 1. 34.

**savagery**, barbarity, cruelty: *The wildest savagery*, KING JOHN, iv. 3. 48.

**savagery**, wild growth: *deracinate such savagery*, HENRY V., v. 2. 47.

**saved by my husband** — *I shall be*, THE MERCHANT OF VENICE, iii. 5. 16. "From St. Paul: 'The unbelieving wife is sanctified by the husband'" (HENLEY).

**Savoy** — *Pull down the*, 2 HENRY VI., iv. 7. 1. "This trouble had been saved Cade's reformers by his predecessor Wat Tyler. It was never re-edified till Henry VII. founded the hospital" (RITSON).



**saw**, a saying, a maxim, a discourse, LOVE'S LABOUR'S LOST, v. 2. 909; AS YOU LIKE IT, iii. 5. 80; KING LEAR, ii. 2. 155; THE RAPE OF LUCRECE, 244; *saws*, AS YOU LIKE IT, ii. 7. 156; HAMLET, i. 5. 100.

**sawn**, **sown**, A LOVER'S COMPLAINT, 91, — where Malone wrongly explains it "seen" (Compare Barclay's *Ship of Fools*,

"And to cause the christen to him to geue confidence  
By the false seeds of errour that they *sawe*  
Before his comming, against our fayth and lawe."  
fol. 215, ed. 1570;

and Ross's *Helenore or the Fortunate Shepherdess*, a modern Scottish poem of great merit, first printed in 1768,

"Such were the notes that swell'd along the grove,  
Where birds amid the shade declar'd their love,  
And might hae *sawn* content in ony breast,  
With grief like hers that had na been oppress."  
p. 201, ed. Longmuir, 1866, —

an edition which only wants a fuller glossary to be an excellent one).

**say**, an assay, a sample, a taste: *some say of breeding*, KING LEAR, v. 3. 143.

**say**, *thou serge, nay, thou buckram lord!* — *Thou*, 2 HENRY VI., iv. 7. 23. "It appears from Minshew's *Dict.*, 1617, that *say* was a kind of serge. It is made entirely of wool," etc. (MALONE). Cotgrave has "*Seyette, Serge, or Saye*," and "*Say* (stuffle), *Seyette*." *Fr. and Engl. Dict.*

**'say'd**, assayed, those who have assayed, PERICLES, i. 1. 59.

**say'st** — *There thou*, *There thou sayest true*, "say'st something, speak'st to the purpose" (CALDECOTT), HAMLET, v. 1. 26.

**scald**, properly "scabby," but used as "a word of contempt, implying poverty, disease, and filth" (JOHNSON): *rascally*, *scald* (scauld, *Cambridge*), HENRY V., v. 1. 5; *scald* (scauld,

*Cambridge*) knave, HENRY V., v. 1. 28; *scald rhymers*, ANTONY AND CLEOPATRA, v. 2. 214.

**scald** *such chickens as you are* — *She 's e'en setting on water to*, TIMON OF ATHENS, ii. 2. 72. "Randle Holme, in his *Academy of Arms and Blazon*, B. iii. ch. ii. p. 441, has the following passage: 'He beareth Argent, a Doctor's tub (otherwise called a *Cleansing Tub*), Sable, Hooped, Or. In this pockified, and such diseased persons, are for a certain time put into, not to boyl up to an heighth, but to *parboil*,' etc." (STEEVENS). "It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry instead of plucking them. Chaucer hath referred to it in his *Romaunt of the Rose*, 6820, 'Without *scalding* they hem *pulle*'" (HENLEY); and see *tub*, etc.

**scaling** *his present bearing with his past*, "Weighing his past and present behaviour" (JOHNSON), CORIOLANUS, ii. 3. 246.

**scall**, used by Sir Hugh Evans for *scald* (see third article above), THE MERRY WIVES OF WINDSOR, iii. 1. 110.

**scamble**, to scramble, KING JOHN, iv. 3. 146; *scambling*, MUCH ADO ABOUT NOTHING, v. 1. 94; HENRY V., i. 1. 4; v. 2. 202.

**scamels**, THE TEMPEST, ii. 2. 162. Here "*scamels*" has been explained as the diminutive of *scams*, and as meaning limpets.

**scantling**, a certain proportion, a portion, TROILUS AND CRESSIDA, i. 3. 341.

**scape**, a sally, an irregularity, a freak: *No scape* (scope, *Cambridge*) *of nature*, KING JOHN, iii. 4. 154; *thousand scapes* (escapes, *Cambridge*) *of wit*, MEASURE FOR MEASURE, iv. 1. 61.

**scape**, an act of lewdness: *sure, some scape . . . I can read waiting-gentlewoman in the scape*, THE WINTER'S TALE, iii.

3. 70; *day . . . night's 'scapes doth open lay*, THE RAPE OF LUCRECE, 747. Compare *escape*.

**scar for** — *Than a band of Clotens Had ever*, that is, "for meriting, or in attempting to merit" (CAPELL), CYMBELINE, v. 5. 305. (I now find that Mr. Grant White objects to Capell's interpretation of this passage because "Cloten had received no wounds in the king's cause; he was killed before hostilities commenced;" but surely Cloten — who was no coward — may be supposed to have fought for the king on occasions anterior to the action of the present play.)

**scarf**, to put on loosely like a scarf: *My sea-gown scarf'd about me*, HAMLET, v. 2. 13.

**scarf**, to cover as with a bandage: *Scarf up the tender eye of pitiful day*, MACBETH, iii. 2. 47.

**scarf**, to adorn with flags and streamers: *The scarfed bark puts from her native bay*, THE MERCHANT OF VENICE, ii. 6. 15.

**Scarlet and John**, two well-known companions of Robin Hood, — used as an address to Bardolph in allusion to his *scarlet face*, THE MERRY WIVES OF WINDSOR, i. 1. 156.

**scath**, or *scathe*, hurt, damage, KING JOHN, ii. 1. 75; 2 HENRY VI., ii. 4. 62; RICHARD III., i. 3. 317; TITUS ANDRONICUS, v. 1. 7.

**scathe**, to hurt, to injure, ROMEO AND JULIET, i. 5. 82.

**scathful**, hurtful, destructive, TWELFTH NIGHT, v. 1. 50.

**scatter'd**, "divided, unsettled, disunited" (JOHNSON): *this scatter'd kingdom*, KING LEAR, iii. 1. 31.

**scauld**. See first *scauld*.

**sconce**, a round fortification: *I must get a sconce for my head*, THE COMEDY OF ERRORS, ii. 2. 37; *at such and such a sconce*, HENRY V., iii. 6. 71.

**sconce**, a head : *that merry sconce of yours*, THE COMEDY OF ERRORS, i. 2. 79 ; *your sconce*, THE COMEDY OF ERRORS, ii. 2. 34 ; *my unbarb'd sconce*, CORIOLANUS, iii. 2. 99 ; *knock him about the sconce*, HAMLET, v. 1. 99.

**sconce**, to ensconce, to hide : *I'll sconce me even here*, HAMLET, iii. 4. 4.

**score**. See *twelve score*.

**scored me ?** — *Have you*, Have you set a mark or brand on me ? OTHELLO, iv. 1. 126.

**scorn** — *To take*. See *take scorn*.

**scorn** — *To think*. See *think scorn*.

**scornful**, scorned : *The scornful mark of every open eye*, THE RAPE OF LUCRECE, 520.

**scotch**, to make incisions, to score or cut slightly (scorch, Cambridge), THE COMEDY OF ERRORS, v. 1. 183 ; *scotched*, CORIOLANUS, iv. 5. 186 ; MACBETH, iii. 2. 13.

**scotches**, cuts, ANTONY AND CLEOPATRA, iv. 7. 10.

**scrimers**, fencers (Fr. *escrimeurs*), HAMLET, iv. 7. 100.

**scrip**, a slip of writing, a list, A MIDSUMMER-NIGHT'S DREAM, i. 2. 3.

**scrippage**, the contents of a scrip (*pera*), AS YOU LIKE IT, iii. 2. 152.

**scrowl**, scroll, TITUS ANDRONICUS, ii. 4. 5.

**scroyles**, scabby fellows (a term of contempt : — Fr. *escrouelles*), KING JOHN, ii. 1. 373.

**scrubbed boy**, THE MERCHANT OF VENICE, v. 1. 162, 261. Here *scrubbed* is generally explained "stunted ;" but Cotgrave has "Marpaut. *An ill-favoured scrub, a little ouglie or swartie wretch.*" Fr. and Engl. Dict. ; and Coles, "A Scrub (mean person), *Homo misellus*," and "Scrubbed, *squalidus*." Lat. and Engl. Dict.

**sculls**, shoals : *like scaled sculls*, TROILUS AND CRESSIDA, v. 5. 22.

'scuse, an excuse, *THE MERCHANT OF VENICE*, iv. 1. 439;  
*OTHELLO*, iv. 1. 79.

scut, a tail, *THE MERRY WIVES OF WINDSOR*, v. 5. 17.

Scylla, *your father, I fall into Charybdis, your mother—*  
*When I shun, THE MERCHANT OF VENICE*, iii. 5. 14.  
 "Originally from the *Alexandreis* of Philippe Gaultier;  
 but several translations of this adage were obvious to  
 Shakespeare [it occurs over and over again in our old  
 writers]. . . . Philippe Gaultier de Chatillon . . . was  
 born towards the latter end of the 12th century. In the  
 Fifth Book of his heroic poem, Darius (who, escaping from  
 Alexander, fell into the hands of Bessus) is thus apostro-  
 phized :

'Nactus equum Darius, rorantia cæde suorum  
 Retrogrado fugit arva gradu. Quo tendis inertem,  
 Rex periture, fugam? nescis, heu! perdite, nescis  
 Quem fugias: hostes incurris dum fugis hostem;  
*Incidis in Scyllam, cupiens vitare Charybdim.*' . . .

The author of the line in question (who was unknown to Erasmus [see his *Adagia*, etc., pp. 493-4, ed. 1629]) was first ascertained by Galeottus Martius, who died in 1476 (see *Menagiana*, vol. i. p. 173, ed. 1715); and we learn from Henricus Gandavensis, *De Scriptoribus Ecclesiasticis* [that is, Henry of Gaunt], that the *Alexandreis* had been a common school-book. . . . The corrupt state in which this poem (of which I have not met with the earliest edition) still appears, is perhaps imputable to frequent transcription, and injudicious attempts at emendation. Every pedagogue through whose hands the Ms. passed, seems to have made some ignorant and capricious changes in its text; so that in many places it is as apparently interpolated and corrupted as the ancient copies of Shakespeare" (STEEVENS). I, like Steevens, have not seen the first edition of the *Alexandreis*; but I possess a copy of the rare edition of 1513, which, I find, gives the above

passage exactly as he cites it. After all, the substance of the line, "*Incidis in Scyllam, cupiens vitare Charybdim*," has been traced to St. Augustine, who writes as follows: "Distingue intelligentiâ, noli separare perfidiâ; ne iterum, quasi fugiens Charybdim, in Scyllam incurras . . . a Charybdi quidem evasisti, sed in Scyllæis scopulis naufragisti. In medio naviga, utrumque periculosum latus evita." In *Johannis Evang. cap. 8. Tractatus xxxvi. Opp. t. iii. p. 726*, ed. 1797.

**sea of wax**, TIMON OF ATHENS, i. 1. 50. See *wax* — *Sea of*.

**sea-bank**, the sea-shore, OTHELLO, iv. 1. 132; *sea banks*, THE MERCHANT OF VENICE, v. 1. 11.

**sea-maid**, a mermaid, MEASURE FOR MEASURE, iii. 2. 100; A MIDSUMMER-NIGHT'S DREAM, ii. 1. 154.

**seal your knowledge with showing them — I will not**, "I will not strengthen or complete your knowledge," etc. (JOHNSON), CORIOLANUS, ii. 3. 105.

**seal'd quarts**, quart-measures officially stamped to show that they would hold the proper quantity, THE TAMING OF THE SHREW, Induction, 2. 86.

**seam**, grease, lard, TROILUS AND CRESSIDA, ii. 3. 180.

**sea-monster** — *With no less presence, but with much more love, Than young Alcides, when he did redeem The virgin tribute paid by howling Troy To the,* THE MERCHANT OF VENICE, iii. 2. 57. "See Ovid. *Metamorph. lib. xi. ver. 199 et seqq.* Shakespeare, however, I believe, had read an account of this adventure in *The Destruction of Troy* [see Introduction to *Troilus and Cressida*, Dyce's Shakespeare, 2nd edition]; 'Laomedon cast his eyes all bewept on him [Hercules], and was all abashed to see his greatness and his beauty.' See B. i. p. 221, 4th edit. 1617" (MALONE).

**sea-monster** — *More hideous . . . Than the,* KING LEAR, i. 4. 261. Steevens quotes, and seemingly with approbation, the remark of Upton, that here the *sea-monster* means

“the *hippopotamus*, the hieroglyphical symbol of impiety and ingratitude ;” but that animal is a *river monster*.

**seamy side without** — *The*, “That is, *inside out*” (JOHNSON), OTHELLO, iv. 2. 147.

**sear, the yellow leaf** — *Fall'n into the*, MACBETH, v. 3. 23. Here some critics consider *sear* to be a substantive, “the state of being withered.”

**sear up my embracements from a next With bonds of death !** CYMBELINE, i. 1. 116. In this passage “*sear up*” seems to be used simply for *close up*.

**search, to probe** : *And thus I search* [= apply a remedy to] *it with a sovereign kiss*, THE TWO GENTLEMEN OF VERONA, i. 2. 116 ; *Now to the bottom dost thou search my wound*, TITUS ANDRONICUS, ii. 3. 262 ; *with this good sword . . . search* (= pierce) *this bosom*, JULIUS CÆSAR, v. 3. 42 ; *searching of thy wound*, AS YOU LIKE IT, ii. 4. 41.

**season, to confirm, to establish** : *my blessing season* (“infix in such a manner as that it never may wear out,” JOHNSON) *this in thee !* HAMLET, i. 3. 81 (where Caldecott explains *season* “give a relish to, quicken ; or, it may be, keep alive in your memory”) ; *to take From Rome all season'd office* (“all office established and settled by time, and made familiar to the people by long use,” JOHNSON), CORIOLANUS, iii. 3. 64 ; *Directly seasons him his enemy*, HAMLET, iii. 2. 204.

**season, in “a culinary sense, to preserve by salting”** (MALONE) : *the best brine a maiden can season her praise in*, ALL'S WELL THAT ENDS WELL, i. 1. 42 ; *all this to season A brother's dead love*, TWELFTH NIGHT, i. 1. 30 ; *the spice and salt that season a man*, TROILUS AND CRESSIDA, i. 2. 247.

**season, to temper** : *When mercy seasons justice*, THE MERCHANT OF VENICE, iv. 1. 192 ; *Season your admiration for a while, etc.*, HAMLET, i. 2. 192.



season — *A day of*, A seasonable day, ALL 'S WELL THAT ENDS WELL, v. 3. 32.

season — *Of, and of the season*, In season: *We kill the fowl of season*, MEASURE FOR MEASURE, ii. 2. 85; *buck*; and *of the season too*, THE MERRY WIVES OF WINDSOR, iii. 3. 140.

second and the third, nine, and some five — *The*, THE WINTER'S TALE, ii. 1. 145. The sense is, "The second is of the age of nine, and the third is *some five years old*" (MALONE).

seconds — *Which is not mixed with*, SONNETS, cxxv. 11. "*Seconds* is a provincial term for the *second kind of flour*, which is collected after the smaller bran is sifted. That our author's oblation was pure, *unmixed with baser matter*, is all that he meant to say" (STEEVENS).

seconds — *You have shamed me In your condemned*. See *condemned seconds*, etc.

sect, sex: *So is all her sect*, 2 HENRY IV., ii. 4. 37. (So Swift, in his *Journal to Stella*, writes, "See your confounded *sect*." *Works*, vol. ii. p. 119, Scott's sec. ed.)

sect, a cutting: *a sect or scion*, OTHELLO, i. 3. 331.

secure, careless, over-confident: *a secure fool*, THE MERRY WIVES OF WINDSOR, ii. 1. 208; *a secure ass*, THE MERRY WIVES OF WINDSOR, ii. 2. 268; *a secure and wilful Actæon*, THE MERRY WIVES OF WINDSOR, iii. 2. 36; *secure, foolhardy king*, RICHARD II., v. 3. 43; *Surety secure*, TROILUS AND CRESSIDA, ii. 2. 15; *my secure* ("unguarded," CALDECOTT) *hour*, HAMLET, i. 5. 61; *not jealous nor secure*, OTHELLO, iii. 3. 202; *in a secure couch* ("in a couch in which he is lulled into a false security and confidence in his wife's virtue," MALONE), OTHELLO, iv. 1. 71.

secure *thy heart*, assure thy heart, — be confident, TIMON OF ATHENS, ii. 2. 177.

securely, carelessly, over-confidently: *she dwells so securely*, etc., THE MERRY WIVES OF WINDSOR, ii. 2. 217;

*securely perish* ("perish by too great confidence in our security," MALONE), RICHARD II., ii. 1. 266; *'Tis done like Hector; but securely done* (done with "a negligent security arising from a contempt of the object opposed," WARBURTON), TROILUS AND CRESSIDA, iv. 5. 73.

**security**, carelessness, over-confidence: *through our security*, RICHARD II., iii. 2. 34; *too much security*, HENRY V., ii. 2. 44; *security Is mortals' chiefest enemy*, MACBETH, iii. 5. 32.

**security enough to make fellowships accursed**, MEASURE FOR MEASURE, iii. 2. 214. "The speaker here alludes to those legal securities into which fellowship leads men to enter for each other" (MALONE).

**seedness**, seed-time, MEASURE FOR MEASURE, i. 4. 42.

**seel**, to close up the eyes, to blind; properly a term of falconry, to *seel* a hawk meaning to close up her eyelids either partially or entirely, by running a fine thread through them, in order to make her tractable and endure the hood ("Siller les yeux. *To seele, or sow vp, the eyelids; [& thence also] to hoodwinke, blind, keepe in darknesse, depriue of sight.*" Cotgrave's *Fr. and Engl. Dict.* "To seel a hawk, *Accipitris oculos consuere.*" Coles's *Lat. and Engl. Dict.*): *when light-wing'd toys Of feather'd Cupid seel with wanton dulness My speculative and officed instruments*, OTHELLO, i. 3. 269 (where, according to Nares in his *Gloss.*, is probably an allusion to *seeling* the eyelids with a small feather, which was sometimes used instead of a thread; but *qy* ?); *To seel her father's eyes up*, OTHELLO, iii. 3. 214; *the wise gods seel our eyes*, ANTONY AND CLEOPATRA, iii. 13. 112; *Come, seeling night*, MACBETH, iii. 2. 46.

**seeming**, "specious" (STEEVENS): *the so seeming Mistress Page*, THE MERRY WIVES OF WINDSOR, iii. 2. 35; *that little seeming substance*, KING LEAR, i. 1. 198.

**seeming**, fair appearance : *these keep Seeming and savour*,  
THE WINTER'S TALE, iv. 4. 75.

**seeming**, seemly, becomingly : *bear your body more seeming*,  
AS YOU LIKE IT, v. 4. 66.

**seen in thought**, "seen in silence, without notice or detection"  
(JOHNSON), RICHARD III., iii. 6. 14.

**seen** — *Well*. See *well seen*.

**seethe**, to boil, TIMON OF ATHENS, iv. 3. 428 ; *seethes*,  
TROILUS AND CRESSIDA, iii. 1. 39 ; *seething*, A MIDSUMMER-  
NIGHT'S DREAM, v. 1. 4.

**segregation**, a separation, a dispersion, OTHELLO, ii. 1. 10.

**seized**, possessed (a law-term) : *all those his lands Which he  
stood seized of*, HAMLET, i. 1. 89.

**seld**, seldom, TROILUS AND CRESSIDA, iv. 5. 150 ; THE PAS-  
SIONATE PILGRIM, xiii. 7.

**seldom comes the better**, RICHARD III., ii. 3. 4. A not un-  
common proverbial saying, of great antiquity. (Douce  
cites an account of its origin from a Ms. collection of  
stories in Latin compiled about the time of Henry III.)

**seldom when**, rarely, not often, MEASURE FOR MEASURE, iv.  
2. 82 ; 2 HENRY IV., iv. 4. 79.

**seld-shown flamens**, "priests who seldom exhibit themselves  
to public view" (STEEVENS), CORIOLANUS, ii. 1. 203.

**self**, self-same : *one self mate and mate* ("the same husband  
and the same wife," JOHNSON), KING LEAR, iv. 3. 34.

**self exhibition** — *That*, That very allowance or pension (see  
*exhibition*), CYMBELINE, i. 6. 121. "

**self-abuse**. See first *abuse*.

**self-admission**, self-allowance, self-approbation, TROILUS AND  
CRESSIDA, ii. 3. 161.

**self-bounty**, "inherent generosity" (WARBURTON), OTHELLO,  
iii. 3. 204.

**self-cover'd thing** — *Thou changed and*, KING LEAR, iv. 2. 62.

"I cannot but think that by *self-cover'd* the author meant, thou that hast disguised nature by wickedness, thou that hast hid the woman under the fiend" (JOHNSON). "By 'thou *self-cover'd* thing,' the poet, I think, means, thou who hast put a covering on thyself which nature did not give thee. The covering which Albany means is, the semblance and appearance of a fiend" (MALONE).

**self-figured knot** — *A*, "A knot formed by yourself [themselves]" (JOHNSON), CYMBELINE, ii. 3. 119.

**self-sovereignty**, etc. — *Do not curst wives hold that*, LOVE'S LABOUR'S LOST, iv. 1. 36. "Not a sovereignty *over*, but *in*, themselves. So, *self-sufficiency*, *self-confidence*, etc." (MALONE).

**semblable**, a resemblance, a likeness: *His semblable* (= fellow-creature), *yea, himself, Timon disdains*, TIMON OF ATHENS, iv. 3. 22; *his semblable is his mirror, and who else would trace him, his umbrage* (shadow), *nothing more*, HAMLET, v. 2. 118. (Nares must have recollected only the second of these passages, when [in his *Gloss.*] he remarked that the substantive *semblable* was "intended, however, by Shakespeare, as a specimen of ridiculous affectation.")

**semblable**, like, resembling, similar: *the semblable coherence of his men's spirits and his*, 2 HENRY IV., v. 1. 62; *thousands more Of semblable import*, ANTONY AND CLEOPATRA, iii. 4. 3.

**semblably**, in like, in similar manner, 1 HENRY IV., v. 3. 21.

**semblative**, resembling, TWELFTH NIGHT, i. 4. 33.

**seniory**, seniority, RICHARD III., iv. 4. 36.

**sennet**, a particular set of notes on the trumpet or cornet (the etymology of the word being doubtful), 2 HENRY VI., iii. 1. 1; 3 HENRY VI., i. 1. 206; HENRY VIII., ii. 4. 1; TROILUS AND CRESSIDA, i. 3. 1; CORIOLANUS, ii. 2. 35;

JULIUS CÆSAR, i. 2. 25; MACBETH, iii. 1. 11; ANTONY AND CLEOPATRA, ii. 7. 17.

**Senoy's**, the Siennese, the people of the republic of Sienna, ALL 'S WELL THAT ENDS WELL, i. 2. 1.

**sense**, sensual passion : *motions of the sense*, MEASURE FOR MEASURE, i. 4. 59; *modesty may more betray our sense Than woman's lightness*, MEASURE FOR MEASURE, ii. 2. 169; *Their wives have sense like them*, OTHELLO, iv. 3. 92; *my sanctity Will to my sense bend no licentious ear*, PERICLES, v. 3. 31.

**sense**, sensation : *That it be proof and bulwark against sense*, HAMLET, iii. 4. 38.

**sense** — *Spirit of*, TROILUS AND CRESSIDA, i. 1. 57; iii. 3. 106. In the first passage, " 'Spirit of sense' I take to mean here most delicate and ethereal touch. In iii. 3. 106, the same words are applied to the sight, or rather to the eye, the instrument of sight " (W. N. LETTSOM).

**sense** — *I've rubb'd this young quat almost to the*. See quat.

**sense'**, for *senses* : *their sense' are* (sense is, Cambridge) shut, MACBETH, v. 1. 24.

**senseless** — *And therein you are*, And therein you are not to understand her, CYMBELINE, ii. 3. 53.

**senses rule** — *Let*, " Let prudence govern you, conduct yourself sensibly " (STEEVENS), HENRY V., ii. 3. 49.

**separable spite** — *A*, " A cruel fate, that spitefully separates us from each other. *Separable for separating* " (MALONE), SONNETS, xxxvi. 6.

**septentrion** — *The*, The north, 3 HENRY VI., i. 4. 136.

**sequent**, a follower : *a sequent of the stranger queen's*, LOVE'S LABOUR'S LOST, iv. 2. 131.

**sequester**, a sequestration, a separation, OTHELLO, iii. 4. 37.

**sequestration** — *An answerable*, OTHELLO, i. 3. 343. Steevens believes that here *sequestration* is used for *sequel*; but he

allows that it may mean no more than "separation," — which, no doubt, it does.

**sere** — *The clown shall make those laugh whose lungs are tickle o' the*, HAMLET, ii. 2. 322. "That is, those who are asthmatical, and to whom laughter is most uneasy. This is the case (as I am told) with those whose lungs are tickled by the *sere* or *serum*" (STEEVENS). "The clown shall make even those laugh whose lungs are tickled with a *dry* cough or huskiness; by his merriment shall convert even their coughing into laughter" (SINGER, after DOUCE). *Tickle o' the sere*, according to Mr. Halliwell, means "wanton," — an explanation which he feels confident is right, but which is inconsistent with the word "lungs."

**sergeant**, a bailiff, a sheriff's officer: *this fell sergeant, death, Is strict in his arrest*, HAMLET, v. 2. 328.

**serpigo**, a sort of tetter or dry eruption on the skin, MEASURE FOR MEASURE, iii. 1. 31; TROILUS AND CRESSIDA, ii. 3. 70.

**servant**, a lover: *Sir Valentine and servant*, THE TWO GENTLEMEN OF VERONA, ii. 1. 90; *I thank you, gentle servant*, THE TWO GENTLEMEN OF VERONA, ii. 1. 97; *And so, good morrow, servant*, THE TWO GENTLEMEN OF VERONA, ii. 1. 123; *Sil. Servant!* — *Val. Mistress?* THE TWO GENTLEMEN OF VERONA, ii. 4. 1; *Servant, you are sad*, THE TWO GENTLEMEN OF VERONA, ii. 4. 8; *Who is that, servant*, THE TWO GENTLEMEN OF VERONA, ii. 4. 33; etc.

**servanted**, subjected, CORIOLANUS, v. 2. 79.

**service is no heritage**, a proverbial expression, ALL 'S WELL THAT ENDS WELL, i. 3. 23. Ray gives "Service is no inheritance." *Proverbs*, p. 155, ed. 1768.

**sessà**, THE TAMING OF THE SHREW, Induction, 1. 5; KING LEAR, iii. 4. 99; iii. 6. 73. This, according to Theobald, is the Spanish "*Cessa*, that is, be quiet;" according to Hanmer, "Peace, be quiet, Lat. *Cessa*;" according to Capell, a "corruption of *cessa* (Ital.) and *cessez* (Fr.), both

deriv'd from the Latin word *cessa*, and both signifying, as that does, 'leave, have done, let alone;' and Johnson (with whom Nares in *Gloss.* agrees) "takes it to be the French word *cessez* . . . an interjection enforcing cessation in any action, like *be quiet, have done.*" (I must confess that I do not feel satisfied with these notes on *sess*: *qy.* if the word, as used in at least the second and third of the passages above referred to, may be illustrated by the following lines of Sylvester's *Du Bartas*, ed. 1641? Joshua urges on his troops:

"*Sa, sa*, my Hearts! turn, turn again upon them,  
They are your own; now charge, and cheerly on them."  
*The Capitaines*, p. 182;

where the original has "*Cà, cà, tournons visage, allons,*" etc.; Jezebel being killed,

"The Dogs about doe greedy feed upon  
The rich-perfumed, royall Carrion;  
And Folk by thousands issuing at the Gate  
To see the sight, cry thus [as glad thereat]  
*Ses, ses*, here Dogs, here Bitches! doe not spare  
This Bitch that gnaw'd her subjects' bones so bare."  
*The Decay*, p. 229;

where the original has "*Sus, lyces, deschirez,*" etc.) Compare, too: "*Spa.* Well played, dog! well played, bear! *Sa, sa, sa!* to 't, to 't!" Ford's *Fancies Chaste and Noble*, act iv. sc. 1.

**set**, to set by, to value, to estimate: *coldly set Our sovereign process*, HAMLET, iv. 3. 62.

**set a match**, make an appointment (in the cant language of thieves, plan a robbery), 1 HENRY IV., i. 2. 103.

**set of wit well play'd**—*A*, LOVE'S LABOUR'S LOST, v. 2. 29.

"A term from tennis. So in *King Henry V.* [i. 2. 262] 'play a set,' etc." (STEEVENS).

**set.** Jul. *As little by such toys as may be possible—Your ladyship can*, THE TWO GENTLEMEN OF VERONA, i. 2. 81.



Here, of course, by *set* Lucetta means “set a song to music,” while, in Julia’s rejoinder, *set by* signifies “make account of.” (Mr. Chappell remarks that this passage, *your ladyship can set*, “adds one more to the many proofs of the superior cultivation of the science [of music] in those days. We should not now readily attribute to ladies, even to those who are generally considered to be well educated and accomplished, enough knowledge of harmony to enable them to set a song correctly to music, however agile their fingers may be.” *Popular Music of the Olden Time*, etc., vol. i. p. 221, sec. ed.)

*set cock-a-hoop!* — *You will*. See *cock-a-hoop*, etc.

*set from London*, set out from London, HENRY V., ii. Prologue, 34.

*set up one’s rest* — *To*. See *rest* — *To set up one’s*.

**Setebos**, THE TEMPEST, i. 2. 373; v. 1. 261. “A gentleman of great merit, Mr. Warner, has observed on the authority of John Barbot that ‘the *Patagons* are reported to dread a great horned devil, called *Setebos*.’ It may be asked, however, how Shakspeare knew any thing of this, as Barbot was a voyager of the present century? Perhaps he had read Eden’s *History of Travayle*, 1577, who tells us, p. 434, that the gigantes, when they found themselves fettered, ‘roared like bulls and cried upon [their great devil] *Setebos* to help them’” (FARMER). “We learn from Magellan’s *Voyage* that *Setebos* was the supreme god of the Patagons, and Cheleule was an inferior one” (TOLLET). “*Setebos* is also mentioned in Hackluyt’s *Voyages*, 1598” (MALONE). “In Dr. Farmer’s note it should have been added that the passage from Eden’s *History of Travayle* was part of Magellan’s *Voyage*; or in Mr. Tollet’s that Magellan was included in Eden’s collection” (DOUCE).

**setter**, one who watches, and points out to his comrades, the persons to be plundered: *O, ’tis our setter*, 1 HENRY IV., ii. 2. 49.

**seven** [*sins*] — *The deadly*, Pride, envy, wrath, sloth, covetousness, gluttony, lechery, MEASURE FOR MEASURE, iii. 1. 112.

**several** *they be* — *My lips are no common, though*, LOVE'S LABOUR'S LOST, ii. 1. 222; *Why should my heart think that a several plot*, SONNETS, cxxxvii. 9. "Fields that were enclosed were called *severals*, in opposition to *commons*, the former belonging to individuals, the others to the inhabitants generally. When commons were enclosed, portions allotted to owners of freeholds, copyholds, and cottages, were fenced in, and termed *severals*: so Maria says, playing on the word, — my lips are not common, though they are certainly several, once part of the common; or, though my lips are several, a field, they are certainly no common. According to Mr. Hunter [*New Illust. of Shakespeare*, vol. i. p. 267], '*severals*, or several lands, are portions of common assigned for a term to a particular proprietor, the other commoners waiving for the time their right of common over them;' but, although the term may have been used in this and some other restricted senses, there can be no doubt but that the meaning was generally accepted in accordance with the explanation given above" (HALLIWELL).

**severals and unhidden passages, etc.** — *The*, HENRY V., i. 1. 86. "The passages of his titles are the lines of succession by which his claims descend. *Unhidden* is open, clear" (JOHNSON).

**sewer**, an officer, who placed the dishes on the table, took them off, etc.: *a Sewer, and divers Servants with dishes*, MACBETH, i. 7. 1.

**shadow**, a shade, a shady place: *I'll go find a shadow*, AS YOU LIKE IT, iv. 1. 195.

**Shafalus . . . Procrus**, blunders for *Cephalus . . . Procris*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 197.

**shaft** or *a bolt on 't* — *Make a*. See *make a shaft*, etc.

**shaft**, *I shot his fellow, etc.* — *When I had lost one*, THE MERCHANT OF VENICE, i. 1. 140. "This method of finding a lost arrow is prescribed by P. Crescentius in his treatise *De Agricultura*, lib. x. cap. xxviii., and is also mentioned in Howel's *Letters*, vol. i. p. 183, edit. 1655, 12mo" (DOUCE).

**shales**, shells, the outer coats of fruit, HENRY V., iv. 2. 18.

**shard-borne beetle** — *The*, "The beetle borne along the air by its *shards* or scaly wings [properly wing-cases]" (STEEVENS), MACBETH, iii. 2. 42. ("The beetle is furnished with two large membranaceous wings, which are protected from external injury by two very hard, horny wing-cases, or, as entomologists term them, elytra. The old English name was 'shard.' . . . These shards or wing-cases are raised and expanded when the beetle flies, and by their concavity act like two parachutes in supporting him in the air. Hence the propriety and correctness of Shakspeare's description, 'the shard-borne beetle,' a description embodied in a single epithet." Patterson's *Letters on the Nat. Hist. of the Insects mentioned in Shakspeare's Plays*, p. 65.)

**sharded beetle** — *The*, CYMBELINE, iii. 3. 20. See the preceding article.

**shards**, and *he their beetle* — *They are his*, "That is, they are the wings [properly wing-cases] that raise this heavy lumpish insect from the ground" (STEEVENS), ANTONY AND CLEOPATRA, iii. 2. 20. See *shard-borne beetle*.

**shards**, fragments of broken pottery, of pots, of tiles, etc. : *Shards, flints and pebbles*, HAMLET, v. 1. 225.

**share** — *Half a*, HAMLET, iii. 2. 273. "Alluding to the *shares*, or proportions, into which the receipts at a theatre were divided, and given to the performers, according to their several rates of interest, or rank in the company" (COLLIER). The words which immediately follow here — *A whole one, I* (and which Malone most improperly pro-

posed altering to "*A whole one, ay*" — mean, "I think myself entitled to a whole one" (STEEVENS), or "*A whole one, say I*" (CALDECOTT).

**shark'd up**, "picked up without distinction, as the shark-fish collects his prey" (STEEVENS), "collected in a banditti-like manner" (Nares's *Gloss.*), "snapped up with the eager voracity of a shark, caught up from any or all quarters for a bellyful" (CALDECOTT), *HAMLET*, i. 1. 98.

**Shaw . . . to Friar Penker — To Doctor**, RICHARD III., iii. 5. 103. "Shaw [brother of the Lord Mayor] and Penker [Provincial of the Augustine Friars] were two popular preachers" (MALONE).

**shealed**, shaled, shelled, *KING LEAR*, i. 4. 198.

**shearman**, one who shears woollen cloth, 2 *HENRY VI.*, iv. 2. 128.

**shears between us** — *There went but a pair of*, "We are both of the same piece" (JOHNSON), *MEASURE FOR MEASURE*, i. 2. 27. This proverbial expression is common enough.

**sheaved hat**, a straw hat, *A LOVER'S COMPLAINT*, 31.

**sheen**, brightness, splendour: *borrowed sheen*, *HAMLET*, iii. 2. 152.

**sheen**, shining, bright: *starlight sheen*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 29.

**sheep**, formerly often pronounced (as it still is in certain counties) *ship*, and even so written: hence the quibbles, — *Twenty to one, then, he is shipp'd already, And I have play'd the sheep in losing him*, *THE TWO GENTLEMEN OF VERONA*, i. 1. 73; *Why, thou peevish sheep, What ship of Epidamnum stays for me?* *THE COMEDY OF ERRORS*, iv. 1. 94; *Mar. Two hot sheeps, marry. Boyet. And wherefore not ships?* *LOVE'S LABOUR'S LOST*, ii. 1. 218. (Compare Dekker's *Satiromastix*, 1602: "A hood shall flap vp and down heere, and this shipskin-cap shall be put off." Sig. F 3 verso. That in Dryden's time *ship* was occasion-

ally pronounced *sheep* appears from a rhyme in his translation of Virgil :

" With whirlwinds from beneath she toss'd the *ship*,  
And bare expos'd the bosom of the *deep*."

*Æn.* B. i. 64;

and that such was the case even at a later period is shown by a couplet in *Nereides or Sea-Eclogues*, 1712, by a poet-aster named Diaper, who is several times mentioned in Swift's *Journal to Stella* :

" You 'll find the fish, that stays the labouring *ship*,  
Tho' ruffling winds drive o'er the noisy *deep*."

*Ecl.* x. p. 44.)

**sheep-biter**, a cant term for a thief, *TWELFTH NIGHT*, ii. 5. 5.

**sheep-biting**, thievish, thief-like, *MEASURE FOR MEASURE*, v. 1. 352.

**sheer**, pure : *Thou sheer, immaculate and silver fountain*, *RICHARD II.*, v. 3. 61.

**sheer ale** — *Fourteen pence on the score for*, *THE TAMING OF THE SHREW*, Induction, 2. 22. Here, according to some expositors, *sheer ale* is "ale alone, nothing but ale," rather than "unmixed ale."

**shent**, the pret. and past part. of *shend*, to chide, to rate, to scold : *He shent our messengers*, *TROILUS AND CRESSIDA*, ii. 3. 75 ; *I am shent for speaking to you*, *TWELFTH NIGHT*, iv. 2. 100 ; *Do you hear how we are shent*, *CORIOLANUS*, v. 2. 94 ; *How in my words soever she be shent* ("reproved harshly, treated with rough language," *STEEVENS* ; "hurt, wounded, punished," *HENDERSON*), *HAMLET*, iii. 2. 388.

**shent**, treated roughly, ruined, undone : *We shall all be shent* (where some take *shent* to mean "chidden, scolded"), *THE MERRY WIVES OF WINDSOR*, i. 4. 33.

**sheriff's post** — *Like a*, *TWELFTH NIGHT*, i. 5. 140. At the doors of sheriffs were usually set up ornamented posts, on which royal and civic proclamations were fixed.

**sherris-sack.** See *sack*, etc.

**shift** *his being*, "change his abode" (JOHNSON), *CYMBELINE*, i. 5. 54.

**shine**, brightness, lustre: *Thou show'st a subject's shine*, *PERICLES*, i. 2. 124; *they borrowed all their shine*, *VENUS AND ADONIS*, 488; *obscures her silver shine*, *VENUS AND ADONIS*, 728.

**shipman's card** — *The*. See *card* — *The shipman's*.

**ship-tire**, — *The*, A sort of head-dress, perhaps adorned with ribbons as a ship is with streamers; or perhaps a head-dress formed to resemble a ship, *THE MERRY WIVES OF WINDSOR*, iii. 3. 48.

**shive** — *Easy it is Of a cut loaf to steal a*, *TITUS ANDRONICUS*, ii. 1. 87; *shive*, that is, slice. Ray gives "'Tis safe taking a shive of a cut loaf." *Proverbs*, p. 48, ed. 1768.

**shock**, "to meet force with force" (Todd's *Johnson's Dict.*): *And we shall shock them*, *KING JOHN*, v. 7. 117.

**shoe** — *This left*, *THE TWO GENTLEMEN OF VERONA*, ii. 3. 14. "Shoes, in Shakespeare's time, appear to have been adapted to the right and left foot, a fashion revived in our time. So, in *King John*, iv. 2. 197:

"Standing on slippers, which his nimble haste  
Had falsely thrust upon contrary feet'" (MALONE).

**shog**, to jog, *HENRY V.*, ii. 1. 43; ii. 3. 45.

**shoon**, shoes, 2 *HENRY VI.*, iv. 2. 180; *HAMLET*, iv. 5. 26.

**shore**, to set on shore: *if he think it fit to shore them again*, *THE WINTER'S TALE*, iv. 4. 824.

**short**, to come short of: *I shall short my word By lengthening my return*, *CYMBELINE*, i. 6. 199.

**shot** — *A little, lean, old, chapt, bald*, 2 *HENRY IV.*, iii. 2. 267. "Shot is used for *shooter*, one who is to fight by shooting" (JOHNSON).

**shot-free** at London, etc. — *Though I could 'scape*, 1 HENRY IV., v. 3. 30. "A play upon *shot*, as it means the part of a reckoning, and a missive weapon discharged from artillery" (JOHNSON).

**shotten herring**, a herring that has cast its spawn, 1 HENRY IV., ii. 4. 122.

**shoughs**, a shaggy kind of dogs, MACBETH, iii. 1. 93.

**shoulder'd**, pushed with violence, RICHARD III., iii. 7. 128.

**shoulder-shotten**, sprained, dislocated in the shoulder, THE TAMING OF THE SHREW, iii. 2. 52.

**shove-groat shilling**, a shilling used at the game of *shove-groat*, which appears to have differed little, if at all, from that of *shovel-board* (see *Edward shovel-boards*), 2 HENRY IV., ii. 4. 182. (According to Douce, "*shovel-board* seems to have been only a variation of *shove-groat* on a larger scale.")

**show** — *The harmless*, "The harmless painted figure" (MALONE), THE RAPE OF LUCRECE, 1507.

**'shrew**, to beshrew (which see): *'shrew my heart*, THE WINTER'S TALE, i. 2. 281; *'shrew me*, CYMBELINE, ii. 3. 142.

**shrieve**, a sheriff (sheriff, *Cambridge*), 2 HENRY IV., iv. 4. 99; *the shrieve's fool* (see *fool* — *The shrieve's*), ALL 'S WELL THAT ENDS WELL, iv. 3. 174.

**shrif**, confession, and, sometimes, absolution (see *shrive*), MEASURE FOR MEASURE, iv. 2. 195; 3 HENRY VI., iii. 2. 107; RICHARD III., iii. 4. 97; ROMEO AND JULIET, i. 1. 157; ii. 3. 56; ii. 4. 175; ii. 5. 66; OTHELLO, iii. 3. 24.

**shrill-gorged**, shrill-throated, shrill-voiced, KING LEAR, iv. 6. 58.

**shrive**, to confess as a priest does a penitent ("To shrive, *Confitentem absolvere*." Coles's *Lat. and Engl. Dict.*), THE COMEDY OF ERRORS, ii. 2. 207; THE MERCHANT OF



VENICE, i. 2. 117; *shrived*, ROMEO AND JULIET, ii. 4. 177;  
*shrives*, 1 HENRY VI., i. 2. 119.

**shriver**, a confessor (see *shrive*), 3 HENRY VI., iii. 2. 108.

**shriving-time** (see *shrive*), HAMLET, v. 2. 47.

**shriving work** (see *shrive*), RICHARD III., iii. 2. 116.

**shrow** (shrew, *Cambridge*), a shrew, THE TAMING OF THE  
 SHREW, v. 2. 28, 188.

**shrowd**, shelter, protection: *And put yourself under his  
 shrowd*, ANTONY AND CLEOPATRA, iii. 13. 71.

**shut up**, "immured" (DOUCE), "enclosed" (BOSWELL):  
*shut up In measureless content*, MACBETH, ii. 1. 16  
 (Here *shut up* is glossed by Steevens and Malone "con-  
 cluded," — wrongly, I apprehend, though the words have  
 frequently that meaning, as in the last sentence of "The  
 Allegorie of the Poem" prefixed to Fairfax's translation  
 of Tasso's *Gerusalemme*, "the Poem is *shut up* in the  
 praisers of Godfrey").

**shuttle** — *Life is a*, THE MERRY WIVES OF WINDSOR, v. 1.  
 21. "My days are swifter than a weaver's shuttle, and  
 are spent without hope." *Job* vii. 6.

**sib**, akin, related to, THE TWO NOBLE KINSMEN, i. 2. 72.

**side** — *Hardly shall I carry out my*. See *carry out my side*,  
 etc.

**side sleeves**, long, hanging sleeves, MUCH ADO ABOUT NOTH-  
 ING, iii. 4. 19. ("Her garment *side*," etc. Fairfax's trans-  
 lation of Tasso's *Gerusalemme*, B. ix. st. 8.)

**siege**, a seat (Fr. *siege*): *the very siege of justice*, MEASURE  
 FOR MEASURE, iv. 2. 94.

("Who thus from loftie *siege* [the original has *seggio*] his pleasure  
 told.")

Fairfax's translation of Tasso's *Gerusalemme*, B. x. st. 35.)

**siege**, place, rank: *Of the unworthiest siege*, HAMLET, iv. 7.  
 76; *men of royal siege*, OTHELLO, i. 2. 22.

**siege**, a stool (in the dirtiest sense of the word) : *the siege of this moon-calf*, THE TEMPEST, ii. 2. 99.

**sieve** — *Unrespective*. See second *unrespective*.

**sigh**, *That hurts by easing* — *A spendthrift*, HAMLET, iv. 7. 122 ; *sighs of love, that costs the fresh blood dear*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 97 ; *blood-consuming sighs*, 2 HENRY VI., iii. 2. 61 ; *blood-drinking sighs*, 2 HENRY VI., iii. 2. 63 ; *blood-sucking sighs*, 3 HENRY VI., iv. 4. 22. "All alluding to the ancient supposition, that every sigh was indulged at the expense of a drop of blood" (STEEVENS).

**sightless**, unsightly : *sightless stains*, KING JOHN, iii. 1. 45.

**sightless**, invisible : *your sightless substances*, MACBETH, i. 5. 46 ; *the sightless couriers of the air* ("winds, air in motion," JOHNSON), MACBETH, i. 7. 23.

**sights of steel**, "the perforated part of their helmets, through which they could see to direct their aim. *Visiere*, Fr." (STEEVENS), 2 HENRY IV., iv. 1. 121.

**sign**, to show, to denote, to mark : *You sign your place and calling*, HENRY VIII., ii. 4. 108 ; *Quoted and sign'd to do a deed of shame*, KING JOHN, iv. 2. 222 ; *Sign'd in thy spoil*, JULIUS CÆSAR, iii. 1. 207.

**significant**, affectedly used by Armado in the sense of "letter," LOVE'S LABOUR'S LOST, iii. 1. 124 ; *significants*, quoted in Todd's *Johnson's Dict.* under the head of "that which expresses something beyond the external mark," 1 HENRY VI., ii. 4. 26.

**signs of war** — *The*, The ensigns of war, HENRY V., ii. 2. 192.

**signs well** — *It*, "It is a good sign, it bodes well" (STEEVENS), ANTONY AND CLEOPATRA, iv. 3. 14.

**silenced with that**, "Wrapped in silent wonder at the deeds performed by Macbeth, etc." (MALONE), MACBETH, i. 3. 93.

**silent of the night** — *The*, The silence of, etc., 2 HENRY VI., i. 4. 16.

**silly**, harmless, inoffensive : *silly women* (here "a term of affection, not of reproach. It denotes that which appealed to the stronger sex for protection in its innocence and simplicity." Hunter's *New Illust. of Shakespeare*, vol. i. p. 106), *THE TWO GENTLEMEN OF VERONA*, iv. 1. 72 ; *silly sheep*, 3 *HENRY VI.*, ii. 5. 43.

**silly**, plain, simple : *it is silly sooth* (truth), *TWELFTH NIGHT*, ii. 4. 45 ; *a fourth man, in a silly habit*, *CYMBELINE*, v. 3. 86.

**silly cheat** — *The*, *THE WINTER'S TALE*, iv. 3. 27. "One of the technical terms belonging to the art of *coney-catching* or *thievery*. I think it means *picking pockets*" (STEEVENS).

**simplicity**, folly : *The shape of Love's Tyburn that hangs up simplicity*, *LOVE'S LABOUR'S LOST*, iv. 3. 50 ; *profound simplicity*, *LOVE'S LABOUR'S LOST*, v. 2. 52 ; *To prove, by wit, worth in simplicity*, *LOVE'S LABOUR'S LOST*, v. 2. 78 ; *And simple truth miscall'd simplicity*, *SONNETS*, lxxvi. 11.

**simular**, a simulator, *KING LEAR*, iii. 2. 54.

**simular**, counterfeited : *with simular proof*, *CYMBELINE*, v. 5. 200.

**Sinel's death** — *By*, *MACBETH*, i. 3. 71. This name of Macbeth's father is from Holinshed, who followed Bellen-den's version of Boethius.

**sinew**, to knit together as by sinews, to unite : *So shalt thou sinew both these lands together*, 3 *HENRY VI.*, ii. 6. 91.

**sinew** — *A rated*. See *rated sinew* — *A*.

**single**, weak, feeble : *A single thing*, *THE TEMPEST*, i. 2. 432 ; *your wit single*, 2 *HENRY IV.*, i. 2. 173 ; *my single state of man*, *MACBETH*, i. 3. 140.

**single**, simple, void of guile : *I speak it with a single heart*, *HENRY VIII.*, v. 3. 38.

**single-soled jest**, a poor, feeble, silly jest (with a quibble on *soled*), *ROMEO AND JULIET*, ii. 4. 64 ("Bas relief. Gentil-

hôme de bas relief. *A thredbare, or single-soled Gentleman, a Gentleman of low degree.*" Cotgrave's *Fr. and Engl. Dict.*, sub "Relief").

singularities, curiosities, rarities, *THE WINTER'S TALE*, v. 3. 12.

sink-a-pace, a corruption of *cinque pace* (*quod vide*), *TWELFTH NIGHT*, i. 3. 122.

sins — *The deadly seven.* See *seven*, etc.

sins do bear their privilege on earth — Some, "There are sins that, whatever be determined of them above, are not much censured on earth" (JOHNSON), *KING JOHN*, i. 1. 261.'

sir, a gentleman : *the worthiest sir*, *CYMBELINE*, i. 6. 159 ; *a sir so rare*, *CYMBELINE*, i. 6. 174.

sir, a gallant, a courtier : *which now again you are most apt to play the sir in*, *OTHELLO*, ii. 1. 173.

sir, "A title formerly applied to priests and curates in general ; for this reason : *dominus*, the academical title of a bachelor of arts, was usually rendered by *sir* in English at the Universities ; so that a bachelor, who in the books stood *Dominus Brown*, was in conversation called *Sir Brown*. This was in use in some colleges even in my memory. Therefore, as most clerical persons had taken that first degree, it became usual to style them *sir* [though they had not received a degree from the Universities]." Nares's *Gloss.* : *Sir Hugh*, *THE MERRY WIVES OF WINDSOR*, i. 1. 1, 189 ; i. 4. 79, 97 ; ii. 1. 180, etc. ; *Sir Oliver Martext*, *AS YOU LIKE IT*, iii. 3. 37, 56 ; *Sir Oliver*, *AS YOU LIKE IT*, v. 1. 5 ; *Sir Topas*, *TWELFTH NIGHT*, iv. 2. 2, 17, 21, 23, 28, 29, 35, 39, 59, 60, etc. ; *Sir John Hume*, *2 HENRY VI.*, i. 2. 88 ; *Sir John*, *RICHARD III.*, iii. 2. 111 ; *Sir Christopher Urswick*, *RICHARD III.*, iv. 5. 1.

sir, used by a speaker in soliloquy : *Now, sir, the sounds that tell what hour it is*, *RICHARD II.*, v. 5. 55. Walter Scott makes Jeanie Deans, while soliloquizing, use the address

*sirs*; and doubtless those Scotchmen who read the passage see no impropriety in it: “‘Dear *sirs*,’ SHE SAID TO HERSELF, ‘I wonder how my cousin’s silk manty, and her gowd watch,’” etc. *The Heart of Midlothian*, vol. iii. p. 283, ed. 1818.

*sire*, to beget, to produce: *base things sire base*, CYMBELINE, iv. 2. 26.

*sirrah*, used not as a word of disrespect, but as a familiar address: *Ah, sirrah, a body would think*, etc., AS YOU LIKE IT, iv. 3. 164; *sirrah, I have cases of buckram*, 1 HENRY IV., i. 2. 173; *Ah, sirrah!* TITUS ANDRONICUS, iii. 2. 75; *Ah, sirrah, this unlook’d-for sport comes well*, ROMEO AND JULIET, i. 5. 27; *Ah, sirrah, by my fay, it waxes late*, ROMEO AND JULIET, i. 5. 124; *Sirrah, your father’s dead*, MACBETH, iv. 2. 30. (Malone having observed, and rightly, that “in our author’s time *sirrah* was not always a word of disrespect,” Steevens and Douce choose to understand him as having said that “it was *never* a word of disrespect.”)

*sirrah*, used as an address to a woman: *sirrah Iras, go*, ANTONY AND CLEOPATRA, v. 2. 228 (Swift, in his *Journal to Stella*, over and over again applies “*sirrah*” to Stella and “*sirrahs*” to Stella and Mrs. Dingley; see, for instances, his *Works*, vol. ii. pp. 24, 26, 33, 36, 65, 74, 84, 90, 102, Scott’s sec. ed.).

*Sir-reverence*, a corruption of *save-reverence* (*salvâ reverentiâ*), an old formula of apology for introducing any too free or indelicate expression: *without he say Sir-reverence*, THE COMEDY OF ERRORS, iii. 2. 90; but in *Romeo and Juliet*, according to the oldest reading (followed in the present edition) the word is used nearly in the sense which it still retains among the vulgar, — *draw thee from the mire Of this sir-reverence love*, ROMEO AND JULIET, i. 4. 42.

*sirs*, used as an address to women: *Good sirs, take heart*, ANTONY AND CLEOPATRA, iv. 15. 85. That in former days

women were frequently so addressed, is proved by numerous passages of our old writers.

**sister**, to resemble closely : *her art sisters the natural roses*, PERICLES, v. Gower, 7.

**sister**, to be near to : *a sisting vale*, A LOVER'S COMPLAINT, 2.

**sit in gold** — *He does*. See *gold* — *He does*, etc.

**sit you out**, LOVE'S LABOUR'S LOST, i. 1. 110. An expression borrowed from the card-table.

**sith**, since, THE MERRY WIVES OF WINDSOR, ii. 2. 169; MEASURE FOR MEASURE, i. 3. 35; THE TAMING OF THE SHREW, i. 1. 206; ALL 'S WELL THAT ENDS WELL, v. 3. 153; 3 HENRY VI., i. 1. 110; i. 3. 41; ii. 1. 106; TROILUS AND CRESSIDA, i. 3. 13; v. 2. 118; TITUS ANDRONICUS, i. 1. 271, 323; iv. 3. 49; HAMLET, iv. 4. 45; iv. 7. 3; KING LEAR, i. 1. 180; ii. 4. 238; OTHELLO, iii. 3. 415; VENUS AND ADONIS, 762, 1163.

**sithence**, since, ALL 'S WELL THAT ENDS WELL, i. 3. 111; CORIOLANUS, iii. 1. 47.

**sitting**, a sitting of the king and council, an audience, THE WINTER'S TALE, iv. 4. 553.

**sizes**, allowances (an academic term signifying "certain portions of bread, beer," etc.) : *to scant my sizes*, KING LEAR, ii. 4. 174.

**skains-mates**, ROMEO AND JULIET, ii. 4. 150. On this term, which has given rise to much dispute, Mr. Staunton has the following note : "The word *skain*, I am told by a Kentish man, was formerly a familiar term in parts of Kent to express what we now call a *scape-grace* or *ne'er-do-well*; just the sort of person the worthy old Nurse would entertain a horror of being considered a companion to. Even at this day, my informant says, *skain* is often heard in the Isle of Thanet, and about the adjacent coast, in the sense of a *reckless dare-devil* sort of fellow."

**skill**, reason: *I think you have As little skill to fear*, etc., THE WINTER'S TALE, iv. 4. 152 (That here Warburton was right in explaining *skill* to mean "reason" is certain, though Malone and Mason thought otherwise; compare "For in that desert is fulle gret defaute of watre: and often time it fallethe, that where men fynden watre at o tyme in a place, it faylethe another tyme. And for that skylle, thei make none habitaciouns there." *The Voiage and Travaile of Sir John Maundevile*, etc., p. 78, ed. 1725;

"Hence Englands heirs apparant haue of Wales bin princes, till Our queene deceast conceald her heire, I wot not for what *skill*."

Warner's *Continuance of Albions England*, 1606, p. 415.

**skills not** — *It*, It matters not, it makes no difference: *It skills not much*, THE TAMING OF THE SHREW, iii. 2. 128; TWELFTH NIGHT, v. 1. 279; *It skills not greatly*, 2 HENRY VI., iii. 1. 281.

**skinker**. See *under-skinker*.

**skipper**, a youngster, THE TAMING OF THE SHREW, ii. 1. 331.

**skirr**, to move rapidly, to scour, HENRY V., iv. 7. 58; MACBETH, v. 3. 35.

**Skogan's head** — *I saw him break*, 2 HENRY IV., iii. 2. 29.

It appears that there were two Skogans of considerable celebrity: *Henry Skogan*, a poet who lived in the reign of King Henry the Fourth, and *John Skogan*, a facetious personage, educated at Oriel College, Oxford, who lived at a later period in the fifteenth century; and that, in spite of the anachronism, Shakespeare here alludes to John Skogan. "Holinshed, speaking of the great men of Edward the Fourth's time, mentions '*Scogan*, a learned gentleman, and student for a time in Oxford, of a pleasaunte witte, and bent to mery deuises, in respect whereof he was called into the courte, where, giuing himselfe to his naturall inclination of mirth, and pleasaunt pastime, he plaied many sporting parts, althoughe not in suche vnciuill maner as hath bene of hym reported'" (RITSON). "The geystes of skoggon,



gathered together in this volume," were entered in the Stationers' Books by Thomas Colwell in 1565-6 (see *Extracts from the Registers of the Stationers' Company*, etc., edited by Mr. Collier for the Shakespeare Soc., vol. i. p. 120) ; and no doubt the said Colwell put forth an edition of them, — perhaps, however, only a reprint of an impression by Wyer, whom he succeeded as printer and bookseller (see Mr. W. C. Hazlitt's Introduction to *Scoggins' Jestes*, 1866) ; but the earliest edition now known to exist is dated 1626, with the following title — *The First and Best Part of Scoggins Jestes. Full of Witty Mirth and Pleasant Shifts, done by him in France and other places: being a Preservative against Melancholy. Gathered by Andrew Boord, Doctor of Physicke. London. Printed for Francis Williams, 12° b. l.* If we are to believe Anthony Wood, who is not always to be trusted, these Jestes have been "unjustly fathered on Dr. Borde."

**slab**, slabby, glutinous, *MACBETH*, iv. 1. 32.

**slack**, to be remiss in, to neglect: *what a beast am I to slack it!* *THE MERRY WIVES OF WINDSOR*, iii. 4. 108; *If then they chanced to slack you*, *KING LEAR*, ii. 4. 244.

**slack his haste** — *And I am nothing slow to*, *ROMEO AND JULIET*, iv. 1. 3. The meaning is, "there is nothing of slowness in me, to induce me to slacken or abate his haste" (MALONE).

**slandorous**, "the object of *slander*, here used for *obloquy*" (WALKER), base, ignominious: *slandorous deathsman*, *THE RAPE OF LUCRECE*, 1001.

**slave of nature**, *RICHARD III.*, i. 3. 230. "The '*slave of nature*' alludes to the ancient custom of masters branding their profligate slaves; by which it is insinuated that his [Richard's] mis-shapen person was the mark that nature had set upon him to stigmatise his ill conditions" (WARBURTON). Walker (*Crit. Exam.* ii. 307) says: "Does

'slave' here mean anything more than *villain, abandoned wretch*? . . . Therefore, a *slave of nature* will mean neither more nor less, I think, than a *born villain*."

**slave without a knock** — *Answering A*, "Answering that abusive word *slave*," etc. (MASON), *CYMBELINE*, iv. 2. 75.

**slaves your ordinance** — *That*, "Who, instead of paying the deference and submission due to your ordinance, treats it as his slave," etc. (HEATH), *KING LEAR*, iv. 1. 69.

**sleave** and *sleave-silk*, soft floss silk, used for weaving ("Sleauē silke. *Capiton, soye flosche*." Cotgrave's *Fr. and Engl. Dict.*): *the ravell'd sleave of care*, *MACBETH*, ii. 2. 37; *skein of sleave silk*, *TROILUS AND CRESSIDA*, v. 1. 29.

**sledded Polacks**, that is, the Polacks, borne or mounted on a sled, *HAMLET*, i. 1. 63.

**sleeping upon benches**. See *benches*, etc.

**sleeve**, worn as a favour: *Wear this sleeve*, *TROILUS AND CRESSIDA*, iv. 4. 69; *keep this sleeve*, *TROILUS AND CRESSIDA*, v. 2. 65; *You look upon that sleeve*, *TROILUS AND CRESSIDA*, v. 2. 68; *That sleeve is mine*, *TROILUS AND CRESSIDA*, v. 2. 167; *lose my arm, or win my sleeve*, *TROILUS AND CRESSIDA*, v. 3. 96; *young knave's sleeve of Troy there in his helm*, *TROILUS AND CRESSIDA*, v. 4. 4.

**sleeve-hand**, a cuff, a wrist-band, *THE WINTER'S TALE*, iv. 4. 207 (Has been improperly altered to *sleeve-band*; but compare Cotgrave's *Fr. and Engl. Dict.* "Poignet de la chemise. *The wrist-band, or gathering at the sleeue-hand, of a shirt*").

**sleeveless errand**, *TROILUS AND CRESSIDA*, v. 4. 8. In this expression, which is scarcely yet obsolete, *sleeveless* means, of course, "useless, unprofitable," — a meaning (of uncertain origin) which the word had long anterior to Shakespeare's time, and before it was more particularly used as an epithet to "errand." ("Meant to shake him off with

a *sleeuelesse* answer." Greene's *Carde of Fancie*, sig. G 3, ed. 1608.)

**sleided silk**, "untwisted silk, prepared to be used in the weaver's *sley* or *slay*" (PERCY), PERICLES, iv. *Gower*, 21; A LOVER'S COMPLAINT, 48. In the latter passage referred to is an allusion to the practice of putting raw silk round letters and sealing on the ends of the silk.

**sleight**, an artifice ("A sleight, *Dolus astutia*." Coles's *Lat. and Engl. Dict.*), 3 HENRY VI., iv. 2. 20; *sleights*, MACBETH, iii. 5. 26.

**'sight**, TWELFTH NIGHT, ii. 5. 30; iii. 2. 12. This is generally explained to be a contraction of *by this light*; but is it not rather for *by his* (God's) *light*?

**slighted me into the river**, pitched me, threw me hastily and carelessly, etc., THE MERRY WIVES OF WINDSOR, iii. 5. 8.

**slighted off** — *Were*, Were treated with disregard, JULIUS CÆSAR, iv. 3. 5.

**slip**, a piece of false money, synonymous with *counterfeit*; and hence the words are frequently played upon by our early writers: *What counterfeit did I give you?* Mer. *The slip, sir, the slip; can you not conceive?* ROMEO AND JULIET, ii. 4. 48; in the following passage, too, *slips* seems to be used with a quibble: *for fear of slips, Set thy seal-manual on my wax-red lips*, VENUS AND ADONIS, 515; and see second *counterfeit*.

**slip**, the noose by which greyhounds were held before they were allowed to start for the game: *I see you stand like greyhounds in the slips*, HENRY V., iii. 1. 31.

**slip**, or *let slip* (a sporting term), to loose the hounds from the *slip*. See the preceding article. *Before the game is a-foot, thou still let'st slip*, 1 HENRY IV., i. 3. 278; *let slip the dogs of war*, JULIUS CÆSAR, iii. 1. 274; *Lucentio slipp'd me like his greyhound*, THE TAMING OF THE SHREW, v. 2. 52.

**sliver**, a slip, a slice, a portion cut or broken off ("A slive, Sliver, *segmen*." Coles's *Lat. and Engl. Dict.*), a small branch, *HAMLET*, iv. 7. 174.

**sliver**, to cleave, to split, to cut off, to slice off, to tear off ("To slive, Sliver, *Findo*." Coles's *Lat. and Engl. Dict.*), *KING LEAR*, iv. 2. 34; *Sliver'd*, *MACBETH*, iv. 1. 28.

**slobbery**, sloppy, wet, floody, *HENRY V.*, iii. 5. 13.

**slop**, large loose trousers or breeches, *LOVE'S LABOUR'S LOST*, iv. 3. 55; *ROMEO AND JULIET*, ii. 4. 44; *slops*, *MUCH ADO ABOUT NOTHING*, iii. 2. 32; 2 *HENRY IV.*, i. 2. 28.

**slough**, the cast-off skin of a snake: *cast thy humble slough*, *TWELFTH NIGHT*, ii. 5. 132; iii. 4. 65; *With casted slough and fresh legerity*, *HENRY V.*, iv. 1. 23; *the snake . . . With shining checker'd slough* (used simply here for "skin"), 2 *HENRY VI.*, iii. 1. 229.

**slow'd**, made slow, retarded, *ROMEO AND JULIET*, iv. 1. 16.

**slubber**, to do carelessly or imperfectly: *Slubber not business*, *THE MERCHANT OF VENICE*, ii. 8. 39.

**slubber**, to obscure, to soil: *to slubber the gloss of your new fortunes*, *OTHELLO*, i. 3. 226.

**sluttish spoils of opportunity**, "corrupt wenches, of whose chastity every opportunity may make a prey" (JOHNSON), *TROILUS AND CRESSIDA*, iv. 5. 62.

**smatch**, a smack, a taste, a tincture, *JULIUS CÆSAR*, v. 5. 46.

**smile**, *Which ne'er came from the lungs — With a kind of*, "With a smile not indicating pleasure, but contempt" (JOHNSON), *CORIOLANUS*, i. 1. 105.

**smilets**, the diminutive of *smiles*, *KING LEAR*, iv. 3. 19.

**smirch**, to smut, to soil, to obscure, *AS YOU LIKE IT*, i. 3. 108; *smirched*, *MUCH ADO ABOUT NOTHING*, iii. 3. 125; iv. 1. 133; *HENRY V.*, iii. 3. 17.

**smites**, blows: *there shall be smites* (smiles, Cambridge), HENRY V., ii. 1. 5.

**Smithfield** — *He 'll buy me a horse in*, 2 HENRY IV., i. 2. 49.  
See *Paul's*, etc.

**smooth**, "in ancient language, is to *stroke*, to *caress*," to *fondle*" (STEEVENS), to flatter: *smooth, deceive and cog*, RICHARD III., i. 3. 48; *For I can smooth*, TITUS ANDRONICUS, iv. 4. 96; *smooth and speak him fair*, TITUS ANDRONICUS, v. 2. 140; *what tongue shall smooth thy name*, ROMEO AND JULIET, iii. 2. 98; *smooth every passion*, KING LEAR, ii. 2. 70; *Seem'd not to strike, but smooth* ("To smooth in this place means to *stroke*," HOLT WHITE), PERICLES, i. 2. 78; *That smooth'st it so with king and commonweal*! 2 HENRY VI., ii. 1. 22; *smoothing words*, 2 HENRY VI., i. 1. 151; RICHARD III., i. 2. 168; *smoothing titles*, THE RAPE OF LUCRECE, 892.

**smug**, neat, spruce, trim, THE MERCHANT OF VENICE, iii. 1. 39; 1 HENRY IV., iii. 1. 102; KING LEAR, iv. 6. 200.

**Smulkin**, KING LEAR, iii. 4. 137. A fiend; whose name our poet seems to have derived from Harsnet's *Declaration of egregious Popish Impostures*, 1603, — where it is spelt *Smolkin*, pp. 47, 181.

**smutch'd**, blackened with soot, THE WINTER'S TALE, i. 2. 121.

**snake** — *A tame*, A poor contemptible fellow, a wretch: *love hath made thee a tame snake*, AS YOU LIKE IT, iv. 3. 70.

**snare** — *The world's great*, "That is, the war" (STEEVENS), ANTONY AND CLEOPATRA, iv. 8. 18.

**snatches**, shuffling, quibbling answers: *Come, sir, leave me your snatches*, MEASURE FOR MEASURE, iv. 2. 5.

**snatches**, fragments, scraps: *snatches of old tunes*, HAMLET, iv. 7. 178.

**snatches in his voice**, *And burst of speaking* — *The*, "An abrupt and tumultuous utterance" (JOHNSON), CYMBELINE, iv. 2. 106.

**sneak-cup**, one who sneaks from his cup, balks his cup, 1 HENRY IV., iii. 3. 84. (Mr. Collier asserts that this explanation is wrong; and he would fasten on the term a meaning which it never bore.)

**Sneak's noise**. See *noise* — *Sneak's*.

**sneap**, a check, a rebuke, a snubbing, 2 HENRY IV., ii. 1. 118.

**sneap**, to check, to nip: *give the sneaped birds more cause to sing*, THE RAPE OF LUCRECE, 333; *an envious sneaping frost*, LOVE'S LABOUR'S LOST, i. 1. 100; *No sneaping winds*, THE WINTER'S TALE, i. 2. 13.

**sneck up**, an exclamation of contempt, equivalent to "Go and hang yourself!" TWELFTH NIGHT, ii. 3. 89.

**snipe**, a silly fellow, OTHELLO, i. 3. 379.

**snuff**, an object of contempt: *to be the snuff Of younger spirits*, ALL 'S WELL THAT ENDS WELL, i. 2. 59.

**snuff** — *To take in*, to be angry, to take offence (used with a quibble in the following passages): *You'll mar the light by taking it in snuff*, LOVE'S LABOUR'S LOST, v. 2. 22; *Took it in snuff*, 1 HENRY IV., i. 3. 41; *it is already in snuff*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 243.

**snuffs**, angers, offence-takings: *snuffs and packings of the dukes*, KING LEAR, iii. 1. 26.

**so ho!** the cry of sportsmen when the hare is found in her seat, ROMEO AND JULIET, ii. 4. 126.

**soil**. See *solve*.

**soiled horse**, KING LEAR, iv. 6. 122. "Is a term used for a horse that has been fed with hay and corn in the stable during the winter, and is turned out in the spring to take the first flush of grass, or has it cut and carried in to him. This at once cleanses the animal, and fills him with blood" (STEEVENS).

**soilure**, stain, defilement, TROILUS AND CRESSIDA, iv. 1. 58.

**solace**, to render mirthful, to amuse: *We will with some strange pastime solace them*, LOVE'S LABOUR'S LOST, iv. 3. 373.

**solace**, to be mirthful, to take pleasure: *This sickly land might solace as before*, RICHARD III., ii. 3. 30; *But one thing to rejoice and solace in*, ROMEO AND JULIET, iv. 5. 47; *solace I' the dungeon by a snuff*, CYMBELINE, i. 6. 85.

**solely**, alone: *Leave me solely*, THE WINTER'S TALE, ii. 3. 17.

**solicit** *Henry with her wondrous praise*, 1 HENRY VI., v. 3. 190; *How he solicits heaven, Himself best knows*, MACBETH, iv. 3. 149; *So tell him, with the occurrents, more or less, Which have solicited*, HAMLET, v. 2. 350. "*Solicit*, like many other words derived from the Latin, — as *religion* for *worship* or *service*, etc., — had not yet lost its strict Latin meaning." Walker's *Crit. Exam.*, etc., vol. iii. p. 274; where the editor of that work adds the following note: "The original signification of the Latin word seems to have been to *move*, and the various meanings attached to it by lexicographers are but modifications of this primary one. In the language of Shakespeare, Edward *solicited*, or *moved*, heaven by means known to himself [*Macbeth*, iv. 3. 149]; Suffolk proposed to *solicit*, or *move*, Henry by speaking of the wonderful endowments of Margaret [1 *Henry VI.*, v. 3. 190]; and Hamlet, though his speech was cut short by death, seems to have been thinking of the events that had *solicited*, or *moved*, him to recommend Fortinbras as successor to the throne [*Hamlet*, v. 2. 350]." The meaning of *solicited*, as used by the dying Hamlet, is uncertain.

**soliciting**, solicitation, "incitement" (JOHNSON): *This supernatural soliciting*, MACBETH, i. 3. 130.

**soliciting**, solicitation, — courtship: *Frame yourself To orderly soliciting*, CYMBELINE, ii. 3. 47; *hath his solicitings . . . All given to mine ear*, HAMLET, ii. 2. 125.



**solidares**, TIMON OF ATHENS, iii. 1. 43. "I believe this coin is from the mint of the poet" (STEEVENS). Is it worth while to mention that Florio, in his *Ital. and Engl. Dict.*, has "*Soldo, a coine called a sould or shilling*" ?

**solve** (soil, *Cambridge*), solution, SONNETS, lxi. 14. (I find that here the Cambridge editors print *soil*, because "as the verb 'to soil' is not uncommon in old English, meaning 'to solve,' so the substantive 'soil' may be used in the sense of 'solution;'" but surely the reading of the quarto "*solye*" is more likely to be a misprint for "*solve*" than for "*soyle*," which is substituted in ed. 1640.)

**sometime**, sometimes : *sometime he angers me*, 1 HENRY IV., iii. 1. 148 ; *Sometime he talks as if*, etc., 2 HENRY VI., iii. 2. 373 ; *Sometime she gallops*, ROMEO AND JULIET, i. 4. 77 ; *sometime comes she*, ROMEO AND JULIET, i. 4. 79 ; *Sometime she driveth*, ROMEO AND JULIET, i. 4. 82 ; *Which sometime hath his hour*, JULIUS CÆSAR, ii. 1. 251 ; *sometime is our trouble*, MACBETH, i. 6. 11 ; *though he took up my legs sometime*, MACBETH, ii. 3. 38 ; *sometime Accounted dangerous folly*, MACBETH, iv. 2. 75 ; *sometime a divided sigh*, THE TWO NOBLE KINSMEN, ii. 1. 42 ; *Sometime he scuds far off*, VENUS AND ADONIS, 301 ; *Sometime her grief is dumb . . . Sometime 'tis mad*, THE RAPE OF LUCRECE, 1105 ; *sometime 'Tarquin' was pronounced plain*, THE RAPE OF LUCRECE, 1786.

**sometime**, formerly, in other times : *As I was sometime Milan*, THE TEMPEST, v. 1. 86 ; *Sometime a keeper here in Windsor forest*, THE MERRY WIVES OF WINDSOR, iv. 4. 28 ; *Good sometime queen*, RICHARD II., v. 1. 37 ; *Jove sometime went disguised*, 2 HENRY VI., iv. 1. 48.

**sometimes**, formerly, in other times : *sometimes from her eyes I did receive*, etc., THE MERCHANT OF VENICE, i. 1. 163 ; *my sometimes royal master's face*, RICHARD II., v. 5. 75 ; *Sometimes our brother's wife*, HENRY VIII., ii.

4. 181; *In which the majesty of buried Denmark Did sometimes march?* HAMLET, i. 1. 49.

*song of good life*, a moral song, TWELFTH NIGHT, ii. 3. 34.

*sonnetist* (sonnet, Cambridge), a sonneteer, LOVE'S LABOUR'S LOST, i. 2. 173. Grant White adopts "*tune sonnets*," observing that "we still speak of tuning tunes or turning sentences."

*sonties* — *By God's*. See *God's sonties* — *By*.

*soon at*, about: *Soon at five o'clock*, THE COMEDY OF ERRORS, i. 2. 26; *soon at supper-time*, THE COMEDY OF ERRORS, iii. 2. 172; *soon at night*, OTHELLO, iii. 4. 199; *soon at after supper*, RICHARD III., iv. 3. 31.

*sooth*, truth: *It is silly* (simple) *sooth*, TWELFTH NIGHT, ii. 4. 45; *He looks like sooth*, THE WINTER'S TALE, iv. 4. 171.

*sooth*, sweetness, softness: *With words of sooth!* RICHARD II., iii. 3. 136.

*sooth*, true: *if thy speech be sooth*, MACBETH, v. 5. 40.

*soothe*, to flatter: *And soothe the devil that I warn thee from?* RICHARD III., i. 3. 298; *And soothest up greatness*, KING JOHN, iii. 1. 121; *You sooth'd not, therefore hurt not*, CORIOLANUS, ii. 2. 71; *In soothing them, we nourish*, etc., CORIOLANUS, iii. 1. 69.

*soothe your forgery and his* — *To*, 3 HENRY VI., iii. 3. 175. "To soften it, to make it more endurable; or perhaps, to soothe us, and to prevent our being exasperated by your forgery and his" (MALONE).

*soothers*, flatterers, 1 HENRY IV., iv. 1. 7.

*soothing*, flattery: *Made all of false-faced soothing!* CORIOLANUS, i. 9. 44.

*sop o' the moonshine* — *A*, KING LEAR, ii. 2. 29. "It is certain that an equivocal is here intended by an allusion to the old dish of *eggs in moonshine*, which was eggs broken and boiled in salad-oil till the yolks became hard.

They were eaten with *slices* of onions fried in oil [or] butter, verjuice, nutmeg, and salt" (DOUCE).

**sore** (or *soare*), a buck of the fourth year, LOVE'S LABOUR'S LOST, iv. 2. 55.

**sorel**, a buck of the third year, LOVE'S LABOUR'S LOST, iv. 2. 56.

**sorrow** *drinks our blood* — *Dry*, ROMEO AND JULIET, iii. 5. 59.

"It was an ancient notion that sorrow consumed the blood, and shortened life" (MALONE). Compare *sigh*, *That hurts*, etc.

**sorry**, sorrowful, dismal: *sorry execution*, THE COMEDY OF ERRORS, v. 1. 121; *a sorry sight*, MACBETH, ii. 2. 21; *sorriest fancies*, MACBETH, iii. 2. 9.

**sort**, a set, a company, a crew: *that barren sort*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 13; *many in sort*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 21; *a sort of traitors*, RICHARD II., iv. 1. 246; *A sort of naughty persons*, 2 HENRY VI., ii. 1. 162; *a sort of tinkers*, 2 HENRY VI., iii. 2. 277; *A sort of vagabonds*, RICHARD III., v. 3. 316.

**sort**, rank, quality: *men of sort and suit* (see third *suit*), MEASURE FOR MEASURE, iv. 4. 15; *few of any sort*, MUCH ADO ABOUT NOTHING, i. 1. 6; *none such in the army of any sort*, MUCH ADO ABOUT NOTHING, i. 1. 28; *none of noble sort*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 159; *a gentleman of great sort*, HENRY V., iv. 7. 132; *prisoners of good sort*, HENRY V., iv. 8. 73. (Compare, in Fletcher's *Noble Gentleman*, act iv. sc. 4,

"God save ye!

For less I cannot wish to *men of sort*.")

**sort**, a lot (Lat. *sors*): *draw The sort to fight with Hector*, TROILUS AND CRESSIDA, i. 3. 376.

**sort**, to class, to rank: *I will not sort you with the rest of my servants*, HAMLET, ii. 2. 266.

**sort**, to choose, to select : *To sort some gentlemen well skill'd in music*, THE TWO GENTLEMEN OF VERONA, iii. 2. 92 ; *I'll sort some other time*, 1 HENRY VI., ii. 3. 27 ; *I will sort a pitchy day*, 3 HENRY VI., v. 6. 85 ; *I'll sort occasion*, RICHARD III., ii. 2. 148 ; *When wilt thou sort an hour*, THE RAPE OF LUCRECE, 899.

**sort**, to suit, to accord, to fit : *Well may it sort, that this portentous figure*, etc. ("The cause and effect are proportionate and suitable," JOHNSON), HAMLET, i. 1. 109 ; *It sorts well with your fierceness*, HENRY V., iv. 1. 63 ; *Why then it sorts* (accords with our wishes), 3 HENRY VI., ii. 1. 209 ; *His currish riddles sort not with this place*, 3 HENRY VI., v. 5. 26 ; *this woman's answer sorts* (is congruous, appropriate), TROILUS AND CRESSIDA, i. 1. 105.

**sort**, to fit, to adapt, to frame : *sorts a sad look to her lady's sorrow*, THE RAPE OF LUCRECE, 1221 ; *sort thy heart to patience*, 2 HENRY VI., ii. 4. 68.

**sort**, to associate, to consort : *before it was ill sorted*, 2 HENRY IV., ii. 4. 141 ; *sometime sorteth with a herd of deer*, VENUS AND ADONIS, 689.

**sort**, to bring to a good issue, (and simply) to bring to an issue : *But God sort all!* THE MERCHANT OF VENICE, v. 1. 132 ; *if God sort it so*, RICHARD III., ii. 3. 36.

**sort**, to fall out, to happen in the issue : *if it sort not well*, MUCH ADO ABOUT NOTHING, iv. 1. 240 ; *I am glad that all things sort so well*, MUCH ADO ABOUT NOTHING, v. 4. 7 ; *And so far am I glad it so did sort*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 352 ; *Sort how it will*, 2 HENRY VI., i. 2. 107.

**sortance**, suitability, agreement, 2 HENRY IV., iv. 1. 11.

**sorted to no proof** — *And all my pains is*, "And all my labour has ended in nothing, or proved nothing" (JOHNSON) ; "Rather — all my labour is adapted to no approval, or I

have taken all this pains without approbation" (DOUCE),  
THE TAMING OF THE SHREW, iv. 3. 43.

sorts, classes or orders of persons : *of all sorts enchantingly beloved*, AS YOU LIKE IT, i. 1. 149.

sorts, "different degrees" (STEEVENS), "portions or companies" (DOUCE) : *They have a king and officers of sorts*, HENRY V., i. 2. 190.

sot, a fool, THE TEMPEST, iii. 2. 89 ; THE MERRY WIVES OF WINDSOR, iii. 1. 106 ; THE COMEDY OF ERRORS, ii. 2. 193 ; TWELFTH NIGHT, i. 5. 114 ; v. 1. 189 ; KING LEAR, iv. 2. 8 ; *sots*, CYMBELINE, v. 5. 178.

Soto, THE TAMING OF THE SHREW, Induction, 1. 86. Theobald supposes that this means the *Soto* in Beaumont and Fletcher's *Woman Pleased*, "who," he observes, "is a farmer's son, and a very facetious servingman ;" but, as Tyrwhitt remarks, the *Soto* in that play "does not woo any gentlewoman."

soud, *soud, soud, soud !* THE TAMING OF THE SHREW, iv. 1. 126. "These words seem merely intended to denote the humming of a tune, or some kind of ejaculation, for which it is not necessary to find out a meaning" (MASON). "This, I believe, is a word coined by our poet, to express the noise made by a person heated and fatigued" (MALONE).

soul-fearing, soul-terrifying, KING JOHN, ii. 1. 383.

souse, to rush down on and strike with violence, as eagles, falcons, etc., do to their prey : *To souse annoyance that comes near his nest*, KING JOHN, v. 2. 150.

soused gurnet — *A*. See *gurnet*, etc.

sovereignty will fall upon Macbeth — *The*, MACBETH, ii. 4. 30. "Macbeth, by his birth, stood next in the succession to the crown, immediately after the sons of Duncan. King Malcolm, Duncan's predecessor, had two daughters, the eldest of whom was the mother of Duncan, the youngest the mother of Macbeth. *Holinshed*" (STEEVENS).

**sowl**, to lug, to seize, *CORIOLANUS*, iv. 5. 200 (The word is still used in certain counties. Moor gives "*Sowle*. To seize a swine by the ear. 'Wool 'a sowle a hog?' is a frequent inquiry into the qualifications of a dog," etc. *Suffolk Words*, etc.).

**Sowter**, — that is, Cobbler, — the name of a hound, *TWELFTH NIGHT*, ii. 5. 113.

**span-counter**, 2 *HENRY VI.*, iv. 2. 152. "Boss out, or boss and span, also called hit or span, wherein one bowls a marble to any distance that he pleases, which serves as a mark for his antagonist to bowl at, whose business it is to hit the marble first bowled, or lay his own near enough to it for him to span the space between them and touch both the marbles; in either case he wins; if not, his marble remains where it lay, and becomes a mark for the first player, and so alternately until the game be won. — *Span-counter* is a pastime similar to the former, but played with counters instead of marbles. I have frequently seen the boys for want of both perform it with stones." Strutt's *Sports and Pastimes*, p. 340, sec. ed.

**spaniel'd**, followed like a spaniel, *ANTONY AND CLEOPATRA*, iv. 12. 21.

**spavin**, *HENRY VIII.*, i. 3. 12; *spavins*, *THE TAMING OF THE SHREW*, iii. 2. 50. A disease in horses; either an enlargement of the little bag, containing a mucous substance, on the inside of the hock at its bending; or a distention by accumulated blood of the vein which passes over that bag; the former being called a *bog-spavin*, the latter a *blood-spavin*; also an affection of the bones of the hock-joint called *bone-spavin*, which generally appears in the form of a tumour where the head of the splint-bone is united with the shank, and in front of that union. See *The Horse*, by Youatt, p. 247, etc., and pp. 363–4, ed. 1848.

**speak i' the nose**. See *Naples*, etc.

**speak thick**, CYMBELINE, iii. 2. 55; *speaking thick*, 2 HENRY IV., ii. 3. 24. "*Speaking thick is speaking fast, crowding one word on another*" (STEEVENS); "without proper intervals of articulation," JOHNSON'S *Dict.*, sub "thick" (In Chapman's Commentary on the *Iliad*, B. iii. we find "*ἐπιπροχάδην*, signifying *velociter*, properly *modo eorum qui currunt*; he *spake fast or thicke*." p. 48; — "which agreeth not the lesse with his *fast or thicke speaking*." p. 49, ed. folio); and see *thick*.

**speak within door**, "do not clamour so as to be heard beyond the house" (JOHNSON), OTHELLO, iv. 2. 145.

**specialty of rule** — *The*, "The particular rights of supreme authority" (JOHNSON), TROILUS AND CRESSIDA, i. 3. 78.

**speciously**, a blunder of Mrs. Quickly for *specially*, THE MERRY WIVES OF WINDSOR, iii. 4. 106; iv. 5. 103.

**speculation**, vision, faculty of sight: *speculation turns not to itself*, TROILUS AND CRESSIDA, iii. 3. 109; *no speculation in those eyes*, MACBETH, iii. 4. 95.

**speculations** — *Which are to France the spies and*, KING LEAR, iii. 1. 24. Here by a usage not uncommon with poets, the abstract is put for the concrete, "*speculations*" for "*speculators*."

**speculative**, visual: *My speculative and officed instruments*, OTHELLO, i. 3. 270.

**sped** — *You two are*, THE TAMING OF THE SHREW, v. 2. 185. "That is, the fate of you both is decided; for you have wives who exhibit early proofs of disobedience" (STEEVENS).

**speed**, hap, fortune, "uncertain, at the time of mentioning it, how it would turn" (Nares's *Gloss.*): *happy be thy speed!* THE TAMING OF THE SHREW, ii. 1. 137; *with mere conceit and fear Of the queen's speed*, THE WINTER'S TALE, iii. 2. 142.



**spell** *him backward*, "Alluding to the practice of witches in uttering prayers" (STEEVENS), "Turn his good gifts to defects" (STAUNTON), *MUCH ADO ABOUT NOTHING*, iii. 1. 61.

**sperr**, to shut, to bar, to make fast, *TROILUS AND CRESSIDA*, Prologue, 19.

**'spials** (espials, *Cambridge*), espials, spies, 1 *HENRY VI.*, i. 4. 8.

**spider steep'd** — *A*, *THE WINTER'S TALE*, ii. 1. 40; *I have drunk, and seen the spider*, *THE WINTER'S TALE*, ii. 1. 45; *Toad, or Adder, Spider*, *CYMBELINE*, iv. 2. 91; *thy spiders, that suck up thy venom*, *RICHARD II.*, iii. 2. 14; *adders, spiders, toads*, *RICHARD III.*, i. 2. 19. In Shakespeare's time it was a prevalent notion that spiders were venomous.

**spill**, to destroy: *all germins spill at once*, *KING LEAR*, iii. 2. 8; *It spills itself in fearing to be spilt*, *HAMLET*, iv. 5. 20.

**spilth**, a spilling, an effusion, *TIMON OF ATHENS*, ii. 2. 161.

**spirit is too true** — *Your*, "The impression upon your mind, by which you conceive the death of your son," etc. (*JOHNSON*), 2 *HENRY IV.*, i. 1. 92.

**spirit of sense**, *TROILUS AND CRESSIDA*, i. 1. 57; iii. 3. 106. See *sense* — *Spirit of*.

**spiriting** (spriting, *Dyce*) — *My*, My offices as a sprite or spirit, *THE TEMPEST*, i. 2. 298.

**spit white**, 2 *HENRY IV.*, i. 2. 199. "The meaning of the words is plain; but the application of them may be doubted, when Falstaff says that, when the armies join,

'If it be a hot day, and I brandish any thing but a bottle, I would I might never spit white again.' 2 *Henry IV.*, i. 2. 199.

His meaning is, may I never again have wine enough to produce that effect; or rather, perhaps, may I never have a debauch overnight, to make me thirsty in the morning.

I fear we must condemn the intemperance of our ancestors, when we find that this effect was often observed and alluded to. Spungius says, in Massinger,

‘Had I been a pagan still, I should not have *spit white* for want of drink.’

That is, for want of more drink, to remedy the effect of what he had taken before. It was noticed also as a consequence of habitual intemperance. The unlucky pages in Lyly’s *Mother Bombie* say that their masters had sodden their livers in sack for forty years, and

‘That makes them *spit white* broath, as they do.’ Act iii. sc. 1.”

Nares’s *Gloss*.

**spital**, an hospital, HENRY V., ii. 1. 72; v. 1. 75; *spital-house*, TIMON OF ATHENS, iv. 3. 39.

**spleen**, “humour, caprice, and inconstancy” (JOHNSON): *rudesby, full of spleen*, THE TAMING OF THE SHREW, iii. 2. 10; *Hotspur, govern’d by a spleen*, 1 HENRY IV., v. 2. 19.

**spleen**, haste in excess: *That in a spleen, unfolds both heaven and earth*, A MIDSUMMER-NIGHT’S DREAM, i. 1. 146; *With swifter spleen than powder can enforce*, KING JOHN, ii. 1. 448; *spleen of speed*, KING JOHN, v. 7. 50.

**spleen**, violent mirth: *in this spleen ridiculous* (“ridiculous fit of laughter,” JOHNSON; “the spleen was anciently supposed to be the cause of laughter,” STEEVENS), LOVE’S LABOUR’S LOST, v. 2. 117; *abate the over-merry spleen*, THE TAMING OF THE SHREW, Induction, 1. 135; *If you desire the spleen, and will laugh yourselves into stitches*, TWELFTH NIGHT, iii. 2. 63; *In pleasure of my spleen*, TROILUS AND CRESSIDA, i. 3. 178.

**spleens** — *The performance of our heaving*, “The execution of spite [misprinted ‘spirit’ in the Var. Shakespeare, 1821] and resentment” (JOHNSON), TROILUS AND CRESSIDA, ii. 2. 196.

**spleeny**, ill-tempered, peevish, HENRY VIII., iii. 2. 99.

**splinter**, to splint, to secure by splints: *this broken joint between you and her husband entreat her to splinter*, OTHELLO, ii. 3. 313; *But lately splinter'd, knit and join'd together*, RICHARD III., ii. 2. 118.

**split** — *Make all.* See *make all split*.

**spoom** *her before the wind*, make her go right before the wind without any sail, THE TWO NOBLE KINSMEN, iii. 4. 9. (*Vide* Smith's *Sea-man's Grammar*, etc., 1691, p. 82; — but it is doubtful if "*spoom*" be the true reading in the present passage.)

**spoon**, *I have no long*, THE TEMPEST, ii. 2. 92; *he must have a long spoon that must eat with the devil*, THE COMEDY OF ERRORS, iv. 3. 58. Ray gives this well-known proverb thus, "He had need of a long spoon that eats with the devil." *Proverbs*, p. 97, ed. 1768. Tyrwhitt cites from Chaucer's *Squieres Tale*, 10,916:

"Therefore behoveth him a ful long sponne  
That shal ete with a fend."

**spoons** — *Come, come, my lord, you 'ld spare your*, HENRY VIII., v. 3. 166; *The spoons will be the bigger, sir*, HENRY VIII., v. 4. 37. Spoons of silver gilt — called *apostle-spoons* because the figure of an apostle was carved at the extremity of the handle of each — were in the time of Shakespeare (and much earlier) the usual present of sponsors at christenings to the child. "Such," says Steevens, "as were at once opulent and generous, gave the whole twelve [apostles]; those who were either more moderately rich or liberal, escaped at the expense of the four evangelists; or even sometimes contented themselves with presenting one spoon only, which exhibited the figure of any saint, in honour of whom the child received its name." Even in Dryden's days the practice of sponsors giving spoons at christenings was not obsolete. In the London curiosity-shops *apostle-spoons* are still occasionally to be seen.

**spot** — *A fine*, figure, pattern, CORIOLANUS, i. 3. 52. "Surely it means a pretty spot of embroidery. We often hear of spotted muslin" (BOSWELL).

**spotted**, stained, polluted ("As *spotless* is innocent, so *spotted* is wicked," JOHNSON): *this spotted and inconstant man*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 110; *their spotted souls*, RICHARD II., iii. 2. 134; *Spotted, detested, and abominable*, TITUS ANDRONICUS, ii. 3. 74; *Let die the spotted*, TIMON OF ATHENS, v. 4. 35.

**sprag**, or *sprack*, ready, quick, alert, THE MERRY WIVES OF WINDSOR, iv. 1. 75.

**spring**, a young shoot of a tree: *This canker that eats up Love's tender spring*, VENUS AND ADONIS, 656; *Unruly blasts wait on the tender spring*, THE RAPE OF LUCRECE, 869; *Even in the spring of love, thy love-springs rot*, THE COMEDY OF ERRORS, iii. 2. 3; *To dry the old oak's sap and cherish springs*, THE RAPE OF LUCRECE, 950.

**spring**, a beginning: *the middle-summer's spring*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 82; *flaws congealed in the spring of day*, 2 HENRY IV., iv. 4. 35; and see, in the preceding article, "*the spring of love*."

**springhalt**, HENRY VIII., i. 3. 13. Or "*stringhalt*. This is a sudden and spasmodic action of some of the muscles of the thigh when the horse is first led from the stable. One or both legs are caught up at every step with great rapidity and violence, so that the fetlock sometimes touches the belly; but, after the horse has been out a little while, this usually goes off, and the natural action of the animal returns. In a few cases it does not perfectly disappear after exercise, but the horse continues to be slightly lame." *The Horse*, by Youatt, p. 151, ed. 1848.

**sprited with a fool**, "haunted by a fool as by a sprite" (STEEVENS), CYMBELINE, ii. 3. 139.

**spritely shows**, "groups of sprites, ghostly appearances" (STEEVENS), CYMBELINE, v. 5. 428.

**spurs**, "the lateral shoots of the roots of trees" (Nares's *Gloss.*): *by the spurs pluck'd up The pine and cedar*, THE TEMPEST, v. 1. 47; *Mingle their spurs together*, CYMBELINE, iv. 2. 59.

**spurs so long** — *His heels have deserved it, in usurping his*, ALL 'S WELL THAT ENDS WELL, iv. 3. 99. Alluding "to the ceremonial degradation of a knight" (STEEVENS).

**spy** — *I*, "the usual exclamation at a childish game called *Hie, spy, hie*" (STEEVENS), TROILUS AND CRESSIDA, iii. 1. 87.

**spy o' the time** — *The perfect*, MACBETH, iii. 1. 129. "I apprehend it means the very moment you are to *look for* or *expect*, not [as Malone explains it] when you may *look out for*, Banquo" (BOSWELL).

**squandered**, dispersed, scattered: *other ventures he hath, squandered abroad*, THE MERCHANT OF VENICE, i. 3. 19.

**squandering glances of the fool**, "random shots of a fool" (JOHNSON), AS YOU LIKE IT, ii. 7. 57.

**square**, equitable, fair: *it is not square to take, On those that are, revenges*, TIMON OF ATHENS, v. 4. 36.

**square**, quadrate, suitable: *if report be square to her*, ANTONY AND CLEOPATRA, ii. 2. 189.

**square of sense**, KING LEAR, i. 1. 73. By "square," Johnson understands "compass, comprehension."

**square on 't** — *The work about the*, THE WINTER'S TALE, iv. 4. 208. - Tollet explains this to mean "the work or embroidery about the bosom part of a shift;" and he cites from Fairfax's translation of Tasso's *Gerusalemme*, B. xii. 64,

"Between her breasts the cruel weapon rives  
Her curious *square*, emboss'd with swelling gold,"

an apt enough quotation; but probably he never looked into the original, which throws no light on the word *square*:

"E la veste, che d' or vago trapunta,  
Le mammelle stringea tenera e leve,  
L' empie d' un caldo fiume."

**square**, to quartel: *But they do square*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 30; *such fools To square for this*, TITUS ANDRONICUS, ii. 1. 100; *'Twere pregnant they should square*, ANTONY AND CLEOPATRA, ii. 1. 45; *Mine honesty and I begin to square*, ANTONY AND CLEOPATRA, iii. 13. 41.

**squarer**, a quarreller, MUCH ADO ABOUT NOTHING, i. 1. 66.

**squares**, squadrons: *our squares of battle*, HENRY V., iv. 2. 28; *the brave squares of war*, ANTONY AND CLEOPATRA, iii. 11. 40.

**squash**, an unripe peascod, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 172; TWELFTH NIGHT, i. 5. 149; THE WINTER'S TALE, i. 2. 160.

**squier** (squire, *Dyce*), a square, a rule (Fr. *esquierre*): *by the squier*, LOVE'S LABOUR'S LOST, v. 2. 474; THE WINTER'S TALE, iv. 4. 331; 1 HENRY IV., ii. 2. 12.

**squiny**, to look asquint, KING LEAR, iv. 6. 137.

**squire of low degree** — *A*, HENRY V., v. 1. 34. An allusion to a celebrated early metrical romance, entitled *The Squyr of Lowe Degre*; which is reprinted in Ritson's *Anc. Engl. Metrical Romanceés*, vol. iii. p. 145.

**stables**, *where I keep my wife* — *I 'll keep my*. See *keep my stables*, etc.

**stablish**, to establish, 1 HENRY VI., v. 1. 10.

**stablishment**, an establishment, a settled inheritance, a kingdom, ANTONY AND CLEOPATRA, iii. 6. 9.

**staff** . . . *broke cross*. See *break cross*, etc.

**staff more reverend than one tipped with horn** — *No*, MUCH ADO ABOUT NOTHING, v. 4. 119. Douce was the first who made an approach towards the true interpretation of this passage: "it is possible," he observed, "that the walking-sticks or staves used by elderly people might be intended, which were often headed or *tipped* with a cross piece of *horn* or sometimes amber. They seem to have been imi-

tated from the *crutched* sticks, or *potences* as they were called, used by the friars, and by them borrowed from the celebrated *tau* of Saint Anthony." "The double meaning," says Mr. Halliwell, "is obvious, — the Prince, when he marries, as Benedick jocularly implies, will be tipped with horn, and no staff is more reverend than one so fashioned."

**stage**, to exhibit publicly, to represent on the stage, MEASURE FOR MEASURE, i. 1. 69; ANTONY AND CLEOPATRA, v. 2. 216; *staged*, ANTONY AND CLEOPATRA, iii. 13. 30.

**stagger**, to make to stagger, to make to reel: *That staggers thus my person*, RICHARD II., v. 5. 109. .

**staggers**, a kind of apoplexy which attacks horses, commencing with dulness, staggering, sleepiness, and sometimes ending with convulsions and blindness. See *The Horse*, by Youatt, pp. 138-9, etc., ed. 1848. "A violent disease in horses; hence, metaphorically, any staggering or agitating distress." Nares's *Gloss.*: *stark spoiled with the staggers*, THE TAMING OF THE SHREW, iii. 2. 51; *I will throw thee from my care for ever Into the staggers* ("One species of the *staggers*, or the horse's *apoplexy*, is a raging impatience, which makes the animal dash himself with a destructive violence against posts or walls. To this the allusion, I suppose, is [here] made," JOHNSON), ALL 'S WELL THAT ENDS WELL, ii. 3. 161; *How come these staggers* (this "wild and delirious perturbation," JOHNSON) *on me?* CYMBELINE, v. 5. 233.

**stain**, tincture: *some stain of soldier in you*, ALL 'S WELL THAT ENDS WELL, i. 1. 105.

**stain**, disgrace: *Stain to all nymphs* (that sullies by contrast, throws into shade all nymphs), VENUS AND ADONIS, 9.

**stale**, a decoy, a bait (a term in fowling, — either a real bird, or the form of a bird, set up as an allurement. "Estalon . . . a stale [as a *Larke*, etc.] wherewith Fowlers traine sillie birds vnto their destruction." Cotgrave's *Fr. and*



*Engl. Dict.*) : *For stale to catch these thieves*, THE TEMPEST, iv. 1. 187.

**stale**, a stalking-horse, a pretence, a mask (see *stalking-horse*) : *poor I am but his stale* ("Adriana unquestionably means to compare herself to a stalking-horse, behind whom [which] Antipholus shoots at such game as he selects," MALONE), THE COMEDY OF ERRORS, ii. 1. 101.

**stale**, a cant term for a prostitute : *a contaminated stale*, MUCH ADO ABOUT NOTHING, ii. 2. 23 ; *a common stale*, MUCH ADO ABOUT NOTHING, iv. 1. 64 (Compare

"For what is she but a *common stall* [*stale*],  
That loues thee for thy coine, not for thy name ?  
Such loue is beastly, rotten, blind, and lame."

*The Faire Maide of Bristow*, 1605, sig. A 3 verso).

**stale**, seems to be nearly equivalent to "laughing-stock" in the following passages : *I pray you, sir, is it your will To make a stale of me amongst these mates ?* (where *stale* is generally and wrongly explained "harlot ;" and where I once thought that Katherine meant, "Is it your will to set me up as a decoy among these fellows, in order that, if you can get either of them to marry me, you may carry out your project with respect to my sister's marriage"), THE TAMING OF THE SHREW, i. 1. 58 ; *Had he none else to make a stale but me ? Then none but I shall turn his jest to sorrow*, 3 HENRY VI., iii. 3. 260 ; *I'll trust by leisure him that mocks me once . . . Was none in Rome to make a stale But Saturnine ?* TITUS ANDRONICUS, i. 1. 304.

**stale**, to render stale, to make cheap or common : *Must not so stale his palm, nobly acquired*, TROILUS AND CRESSIDA, ii. 3. 186 ; *To stale 't a little more*, CORIOLANUS, i. 1. 90 ; *To stale with ordinary oaths my love*, JULIUS CÆSAR, i. 2. 73 ; *nor custom stale Her infinite variety*, ANTONY AND CLEOPATRA, ii. 2. 239 ; *out of use and staled by other men*, JULIUS CÆSAR, iv. 1. 38.

**stalk**, to creep stealthily and stoopingly, as the fowler does towards his game : *stalk on, stalk on; the fowl sits*, MUCH ADO ABOUT NOTHING, ii. 3. 86. (Here, we see, Shakespeare uses *stalk* as a fowler's term ; but that it was also a hunter's term might be shown by quotations from various old writers, besides the following one from a very early poem, *The Weddyng of Sir Gawen and Dame Ragnell* :

“ The hartt was in a bracken ferne,  
And hard the houndes and stode full derne :  
Alle that sawe the kyng [that is, Arthur]; —  
‘ Hold you styll euery man,  
And I woll goo my self, yf I can,  
With *craft of stalkyng*.’  
The kyng in his hand toke a bowe,  
And wodmanly he stowpyd lowe,  
To *stalk* vnto that dere,” etc.

Madden's *Sir Gawayne*, p. 298~.)

**stalking-horse**, either a real horse or an artificial one, under cover of which the fowler approached towards and shot at his game : *He uses his folly like a stalking-horse*, AS YOU LIKE IT, v. 4. 100. (“ It is particularly described in the *Gentleman's Recreation* : ‘ But sometime it so happeneth that the fowl are so shie, there is no getting to shoot at them without a *stalking-horse*, which must be some old jade trained up for that purpose, who will, gently, and as you will have him, walk up and down in the water, which way you please, flodding [qy ?] and eating on the grass that grows therein.’ *Fowling*, p. 16, 8vo. He [*sic*] then directs how to shoot between the horse's neck and the water, as more secure and less perceivable than shooting under his belly. But ‘ To supply the want of a *stalking-horse*, which will take up a great deal of time to instruct and make fit for this exercise, you may make one of any pieces of old canvas, which you must shape into the form of an horse, with the head bending downwards, as if he grazed, etc.’ *Ibid.* He directs also to make it light and portable, and to colour it like a horse.” Nares's *Gloss.* in v.)

**stall**, to dwell : *we could not stall together In the whole world*,  
ANTONY AND CLEOPATRA, v. 1. 39.

**stall**, to keep as in a stall, to keep close : *stall this in your bosom*, ALL'S WELL THAT ENDS WELL, i. 3. 116.

**stall**, to install, to invest : *Deck'd in thy rights, as thou art stall'd in mine!* RICHARD III., i. 3. 206.

**stamp about their necks**—*Hanging a golden*, MACBETH, iv. 3. 153. "This was the coin called an *angel*. So Shakespeare, in *The Merchant of Venice* [ii. 7. 57] :

'A coin that bears the figure of an *angel*  
*Stamped in gold,*' etc." (STEEVENS);

and see third *angel*.

**stamp'd the leasing**—*Have almost*, "Have almost given the lie such a sanction as to render it current" (MALONE),  
CORIOLANUS, v. 2. 22.

**stanch**, not to be broken, united : *What hoop would hold us stanch*, ANTONY AND CLEOPATRA, ii. 2. 119.

**stanchless**, not to be stanch'd, insatiate, MACBETH, iv. 3. 78.

**stand the course**—*I must*. See *course*—*bear-like*, etc.

**stand upon**, or *on*, to concern, to interest, to be of consequence to : *Consider how it stands upon my credit*, THE COMEDY OF ERRORS, iv. 1. 68 ; *It stands your grace upon to do him right*, RICHARD II., ii. 3. 138 ; *for it stands me much upon*, RICHARD III., iv. 2. 60 ; *Does it not, thinks't thee, stand me now upon*, HAMLET, v. 2. 63 ; *my state Stands on me to defend*, KING LEAR, v. 1. 69 ; *It only stands Our lives upon*, ANTONY AND CLEOPATRA, ii. 1. 50 ; *I stand on sudden haste* (It greatly concerns me to be speedy), ROMEO AND JULIET, ii. 3. 93. (With the above passages compare Drayton's *Battle of Agincourt*,

"And therefore now it standeth them vpon,  
To fight it brauely, or else yeeld, or dye." p. 44, ed. 1627;

and Shelton's translation of *Don Quixote*, "Tell me your name; for it stands me very much vpon to know it."

Part Second, p. 482, ed. 1620. Even Horace Walpole writes to the Countess of Ossory, Oct. 19, 1788, "*It stands me upon*, Madam, to hurry my answer, when I have to thank you for your very pretty and very flattering poetry." *Letters*, vol. ix. p. 155, ed. Cunningham.)

**stand upon**, to pride one's self on: *This minion stood upon her chastity*, *TITUS ANDRONICUS*, ii. 3. 124.

**stand upon**, to insist on: *stand upon security*, 2 *HENRY IV.*, i. 2. 35, 38.

**standard**, a standard-bearer, an ensign: *Thou shalt be my lieutenant, monster, or my standard*, *THE TEMPEST*, iii. 2. 15 (where follows a quibble on the word *standard* which requires no explanation).

**standing**, continuance, duration: *will continue The standing of his body*, *THE WINTER'S TALE*, i. 2. 431.

**standing!** — *How this grace Speaks his own*, *TIMON OF ATHENS*, i. 1. 34. Explained by Steevens, "How the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixture."

**standing-bed, and truckle-bed** — *His*, *THE MERRY WIVES OF WINDSOR*, iv. 5. 6. In Shakespeare's time a bed-room was generally furnished with a *standing-bed* and a *truckle-bed*; the former for the person of superior rank, the latter for the inferior or for an attendant; in the daytime the *truckle-bed* (so named from *trochlea*, a castor) was wheeled under the standing-bed.

**standing-bowl**, a bowl resting on a foot, *PERICLES*, ii. 3. 66; *standing-bowls*, *HENRY VIII.*, v. 5. 1.

**standing-tuck**. See *tuck*.

**stands at a guard with envy**, "stands cautiously on his defence, etc." (MASON), *MEASURE FOR MEASURE*, i. 3. 51.

**staniel**, another name for the kestrel or windhover, *falco tinnunculus*, an inferior, but beautiful, species of falcon

(see Yarrell's *Hist. of Brit. Birds*, vol. i. p. 57, sec. ed.),  
TWELFTH NIGHT, ii. 5. 105.

star — *The*, The pole-star: *there's no more sailing by the star*, MUCH ADO ABOUT NOTHING, iii. 4. 50.

star — *Out of thy*, HAMLET, ii. 2. 140. “‘Out of thy star’ = placed above thee by fortune. We have ‘fortune’s star’ before [*Hamlet*, i. 4. 32]” (BOSWELL).

stare — *Hair to*. See *hair to stare*, etc.

stark, stiff: *Stark, as you see*, CYMBELINE, iv. 2. 210. When the words *stark* and *stiff* occur together, as in the following passages, the expression comes under the head of pleonastic: *Many a nobleman lies stark and stiff*, 1 HENRY IV., v. 3. 40; *stiff and stark and cold*, ROMEO AND JULIET, iv. 1. 103. (This pleonasm is of very considerable antiquity; so in *The Weddyng of Sir Gawen and Dame Ragnell*:

“Her arayment was worth iii m<sup>i</sup> mark,  
Of good red nobles *styff and stark*.”  
Madden’s *Sir Gawayne*, p. 298<sup>r</sup>.)

starkly, stiffly, MEASURE FOR MEASURE, iv. 2. 62.

starr’d, influenced by the stars, fated, THE WINTER’S TALE, iii. 2. 97.

starting-hole, an evasion (“*Stertyng hole, ung tapynet, lieu de refuge*.” Palsgrave’s *Lesclarcissement de la Lang. Fr.* 1530, fol. lxvii., Table of Subst.; “A starting-hole, *Subterfugium*.” Coles’s *Lat. and Engl. Dict.*), 1 HENRY IV., ii. 4. 255.

start-up, an upstart, MUCH ADO ABOUT NOTHING, i. 3. 57.

starve, to deprive of power: *Aches contract and starve your supple joints!* TIMON OF ATHENS, i. 1. 250.

starving for a time *Of pellmell havoc and confusion* (“*impatiently expecting a time*,” etc., MALONE), 1 HENRY IV., v. 1. 81.

**state**, an estate : *to give half my state*, THE TWO NOBLE KINSMEN, iv. 3. 67 ; *According to the measure of their states*, AS YOU LIKE IT, v. 4. 169.

**state**, a raised chair, with a canopy over it, a chair of state : *sitting in my state*, TWELFTH NIGHT, ii. 5. 42 ; *this chair shall be my state*, 1 HENRY IV., ii. 4. 367 ; *He sits in his state*, CORIOLANUS, v. 4. 21 ; *Our hostess keeps her state*, MACBETH, iii. 4. 5.

**state**, a person of high rank (the word with this signification being generally used in the plural) : *your greatness and this noble state* (this train of nobles, persons of high rank), TROILUS AND CRESSIDA, ii. 3. 105 ; *kings, queens, and states*, CYMBELINE, iii. 4. 35.

**state** — *Here stands all your*, “The whole of your fortune depends on this” (JOHNSON), ROMEO AND JULIET, iii. 3. 166.

**state of floods** — *The*, “The majestic dignity of the ocean, the chief of floods” (MALONE), 2 HENRY IV., v. 2. 132.

**station**, a mode of standing, an attitude : *A station like the herald Mercury*, HAMLET, iii. 4. 58.

**station**, the act of standing, the state of repose : *Her motion and her station are as one*, ANTONY AND CLEOPATRA, iii. 3. 19.

**statist**, a statesman, CYMBELINE, ii. 4. 16 ; *statists*, HAMLET, v. 2. 33.

**statuë** (statua, *Dyce*), a statue, 2 HENRY VI., iii. 2. 80 ; JULIUS CÆSAR, ii. 2. 76 ; iii. 2. 188 ; *statuës*, RICHARD III., iii. 7. 25.

**statue**, synonymous with “picture :” *My substance should be statue in thy stead*, THE TWO GENTLEMEN OF VERONA, iv. 4. 197.

**statute of thy beauty thou wilt take** — *The*, SONNETS, CXXXIV. 9.  
“Statute has here its legal signification, that of a security or obligation for money” (MALONE).

**statute-caps** — *Better wits have worn plain*, LOVE'S LABOUR'S LOST, v. 2. 281; *statute-caps*, that is, woollen caps. "Probably [certainly] the meaning is, *Better wits may be found among the citizens*, who are not in general remarkable for sallies of imagination" (STEEVENS). In 1571, an act of Parliament was passed, for the benefit of cappers, that all persons above the age of six years (with the exception of the nobility and some others) should wear woollen caps on sabbath-days and holidays, upon penalty of ten groats.

**statutes**, *his recognizances* — *His*, HAMLET, v. 1. 101. Here "*statutes* are (not acts of parliament, but) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgment for securing *debts*, which thereby become a charge upon the party's land. *Statutes* and *recognizances* are constantly mentioned together in the covenants of a purchase-deed" (RITSON).

**staves**, the wood of the lances, — lances: *Their armed staves in charge*, 2 HENRY IV., iv. 1. 120; *Look that my staves be sound, and not too heavy*, RICHARD III., v. 3. 65 ("As it was usual to carry more than one into the field, the lightness of them was an object of consequence," STEEVENS); *your broken staves*, RICHARD III., v. 3. 341; *hired to bear their staves* (= lances), MACBETH, v. 7. 18.

**stay** — *A*, a peremptory check, a command to stop, KING JOHN, ii. 1. 455. Johnson says "it may signify *an hindrance, or man that hinders*."

**stead**, to assist, to benefit, THE TWO GENTLEMEN OF VERONA, ii. 1. 102; iv. 4. 197; THE MERCHANT OF VENICE, i. 3. 7; THE TAMING OF THE SHREW, i. 2. 262; ALL'S WELL THAT ENDS WELL, v. 3. 87; OTHELLO, i. 3. 337; PERICLES, iii. Gower, 21; iv. Gower, 41; *steads*, ALL'S WELL THAT ENDS WELL, iii. 7. 41; ROMEO AND JULIET, ii. 3. 54.

**stead up**, to fill up instead of another: *we shall advise this wronged maid to stead up your appointment*, MEASURE FOR MEASURE, iii. 1. 241.



**steely bones** — *Virtue's*, means, "steel-boned, unyielding, and uncomplying virtue," *ALL 'S WELL THAT ENDS WELL*, i. 1. 97.

**steepy night** — *Hath travell'd on to age's*, *SONNETS*, lxiii. 5.  
 "So in the 7th Sonnet, 1-6,

'Lo, in the *orient*, when the *gracious light*  
 Lifts up his burning head —

. . . . .

And having climb'd the *steep-up* heavenly hill,  
 Resembling strong *youth* in his middle age.'

These lines fully explain what the poet meant by the *steepy night of age*" (MALONE).

**stell'd** *A face where all distress is*, *THE RAPE OF LUCRECE*, 1444; *hath stell'd Thy beauty's form in table of my heart*, *SONNETS*, xxiv. 1. In these passages *stell'd* (a doubtful reading?) is explained "fixed," — from *stell*, a "lodge, or fixed place of abode." See Nares's *Gloss*.

**stelled**, starry, *KING LEAR*, iii. 7. 60.

**stem**, the prow or fore-part of a ship ("The stem of a ship, *Rostrum*." Coles's *Lat. and Engl. Dict.*): *And fell below his stem*, *CORIOLANUS*, ii. 2. 105; *From stem to stern*, *PERICLES*, iv. 1. 65.

**Stephano** — *O King*, etc., *THE TEMPEST*, iv. 1. 221. An allusion to a celebrated ballad, which may be found in Percy's *Rel. of A. E. Poetry*, vol. i. p. 204, ed. 1794. A portion of it is quoted in *Othello*, ii. 3. 82-89.

**sternage**, steerage, *HENRY V.*, iii. Prologue, 18.

**stewed prune** — *A*. See *prune* — *A stewed*.

**stickler-like**, *TROILUS AND CRESSIDA*, v. 8. 18. "A *stickler* was one who stood by to part the combatants when victory could be determined without bloodshed. They are often mentioned by Sidney. 'Anthony,' says Sir Thomas North, in his translation of Plutarch, 'was himself in person a *stickler* to part the young men when they had fought

enough'” (STEEVENS). “A Stickler. *Arbitre, arbitrateur, moyennneur*. Sticklers. *Personnes interposees*. A Stickling. *Arbitrage*.” Cotgrave’s *Fr. and Engl. Dict.* The derivation of the word has been disputed.

**stiff**, hard, unpleasant: *This is stiff news*, ANTONY AND CLEOPATRA, i. 2. 97.

**stigmatic**, “one on whom nature has set a mark of deformity, a *stigma*” (STEEVENS), 2 HENRY VI., v. 1. 215; 3 HENRY VI., ii. 2. 136.

**stigmatical in making**, marked by nature with deformity, THE COMEDY OF ERRORS, iv. 2. 22.

**still an end** (or *most an end*), almost perpetually, without intermission, generally, THE TWO GENTLEMEN OF VERONA, iv. 4. 58 (“The expression, which is not yet worn out, is of great antiquity.” Gifford’s note on *Massinger’s Works*, vol. iv. p. 282, ed. 1813).

**still music**, soft music (Music, still, *Cambridge*), A MIDSUMMER-NIGHT’S DREAM, iv. 1. 80 (After line 80, “In the folio, 1623, we have the stage-direction, ‘Music, still;’ which means, probably, that the music was to be heard for a while, and to cease before Puck spoke, as Oberon afterwards exclaims, ‘Sound, music!’ [l. 82] when it was to be renewed,” COLLIER. Nothing can be plainer than that “Music, still” means *still* or *soft music*; and that, instead of “ceasing before Puck spoke,” it was not intended to commence at all till Oberon had exclaimed “Sound, music!” The stage-direction [as is often the case in old plays] was placed thus early, to warn the musicians to be in readiness); AS YOU LIKE IT, v. 4. 101.

**still swine eat all the draff**, THE MERRY WIVES OF WINDSOR, iv. 2. 93. Ray gives “The still sow eats up all the draught.” *Proverbs*, p. 159, ed. 1768; and see *draff*.

**stilly**, gently, softly, lowly, HENRY V., iv. Prologue, 5.

**sting**, sexual passion : *As sensual as the brutish sting itself*,  
*As YOU LIKE IT*, ii. 7. 66.

**stint**, to cease : *And stint thou too*, *ROMEO AND JULIET*, i. 3. 59 ; *she 'll never stint*, *PERICLES*, iv. 4. 42 ; *it stinted*, and *said 'Ay'*, *ROMEO AND JULIET*, i. 3. 58.

**stint**, to stop, to cause to stop : *We must not stint Our necessary actions*, *HENRY VIII.*, i. 2. 76 ; *Half stints their strife*, *TROILUS AND CRESSIDA*, iv. 5. 93 ; *He can at pleasure stint their melody*, *TITUS ANDRONICUS*, iv. 4. 86 ; *make peace stint war*, *TIMON OF ATHENS*, v. 4. 83.

**stitchery**, needlework, *CORIOLANUS*, i. 3. 69.

**stithied**, formed on the *stith* or anvil, *TROILUS AND CRESSIDA*, iv. 5. 255.

**stithy**, the place where the *stith* or anvil stands, — a smithy, a forge, *HAMLET*, iii. 2. 82.

**stoccado**, a thrust in fencing ; from the Italian *stoccata* (see the next article) : *your passes*, *stoccadoes*, *THE MERRY WIVES OF WINDSOR*, ii. 1. 201.

**stoccata**, a thrust in fencing (Ital.) : *Alla stoccata carries it away*, *ROMEO AND JULIET*, iii. 1. 72.

**stock**, an abbreviation of *stoccado* (see above) : *thy stock*, *thy reverse*, *THE MERRY WIVES OF WINDSOR*, ii. 3. 24.

**stock**, a stocking : *knit him a stock*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 302 ; *a linen stock*, *THE TAMING OF THE SHREW*, iii. 2. 62 ; *a flame-coloured stock*, *TWELFTH NIGHT*, i. 3. 127. In the last two passages it would seem that *stock* means "a long close stocking."

**stock**, to put in the stocks : *Who stock'd my servant?* *KING LEAR*, ii. 4. 187 ; *Stocking his messenger*, *KING LEAR*, ii. 2. 127.

**stock-fish of thee** — *Make a*, Beat thee as stock-fish (dried cod) is beaten before it is boiled, *THE TEMPEST*, iii. 2. 67.

**stockings** — *Tall*, "stockings drawn high above the knee" (FAIRHOLT), HENRY VIII., i. 3. 30.

**stock-punished**, punished by being put in the stocks, KING LEAR, iii. 4. 132.

**stole all courtesy from heaven** — I. See *courtesy from heaven*, etc.

**stomach**, stubborn resolution, courage : *An undergoing stomach* (an enduring stubbornness), THE TEMPEST, i. 2. 157 ; *'Gan vail his stomach* ("Began to fall his courage, to let his spirits sink under his fortunes," JOHNSON), 2 HENRY IV., i. 1. 129 ; *some enterprise That hath a stomach in 't* (that requires stubborn resolution or courage), HAMLET, i. 1. 100.

**stomach**, anger, resentment : *kill your stomach on your meat*, THE TWO GENTLEMEN OF VERONA, i. 2. 68 ; *these nobles should such stomachs bear !* 1 HENRY VI., i. 3. 89 ; *The winds grow high ; so do your stomachs, lords*, 2 HENRY VI., ii. 1. 55.

**stomach**, pride, arrogance : *an unbounded stomach*, HENRY VIII., iv. 2. 34 ; *vail your stomachs*, THE TAMING OF THE SHREW, v. 2. 176.

**stomach**, to resent, to bear an angry remembrance of : *if you must believe, Stomach not all*, ANTONY AND CLEOPATRA, iii. 4. 12.

**stomaching**, resentment, anger, ANTONY AND CLEOPATRA, ii. 2. 9.

**stone**, to make like stone, to harden : *thou dost stone my heart*, OTHELLO, v. 2. 66.

**stone-bow**, a cross-bow for shooting stones, or rather bullets, TWELFTH NIGHT, ii. 5. 43.

**stones in heaven** *But what serve for the thunder ? — Are there no*, OTHELLO, v. 2. 237. See *thunder-stone*.

**'stonish'd**, astonished, VENUS AND ADONIS, 825.

**stool-ball**, THE TWO NOBLE KINSMEN, v. 2. 74. "Stool-ball is frequently mentioned by the writers of the three last centuries, but without any proper definition of the game. Doctor Johnson [in his *Dict.*] tells us, it is a play where balls are driven from stool to stool, but does not say in what manner or to what purpose. I have been informed, that a pastime called stool-ball is practised to this day in the northern parts of England, which consists in simply setting a stool upon the ground, and one of the players takes his place before it, while his antagonist, standing at a distance, tosses a ball with the intention of striking the stool; and this it is the business of the former to prevent by beating it away with the hand, reckoning one to the game for every stroke of the ball; if, on the contrary, it should be missed by the hand and touch the stool, the players change places [*Note.* I believe the same also happens if the person who threw the ball can catch and retain it when driven back, before it reaches the ground]; the conqueror at this game is he who strikes the ball most times before it touches the stool. Again, in other parts of the country a certain number of stools are set up in a circular form, and at a distance from each other, and every one of them is occupied by a single player; when the ball is struck, which is done as before with the hand, they are every one of them obliged to alter his situation, running in succession from stool to stool, and if he who threw the ball can regain it in time to strike any one of the players, before he reaches the stool to which he is running, he takes his place, and the person touched must throw the ball, until he can in like manner return to the circle. Stool-ball seems to have been a game more properly appropriated to the women than to the men; but occasionally it was played by the young persons of both sexes indiscriminately," etc. Strutt's *Sports and Pastimes*, p. 89, sec. ed.

**stoop**, a term in falconry — to rush down violently from a height in the air upon the prey ("Stoup, or Stouping on

the Wing, is when the Hawk is aloft upon her wings, and then descends to strike her Prey." R. Holme's *Acad. of Armory and Blazon* [*Terms of Art used in Falconry*, etc.], B. ii. ch. xi. p. 240) : *till she stoop she must not be full-gorged*, THE TAMING OF THE SHREW, iv. 1. 175 ; *when they stoop, they stoop with the like wing*, HENRY V., iv. 1. 107 ; *the way which they stoop'd eagles*, CYMBELINE, v. 3. 42 ; *the holy eagle Stoop'd, as to foot us*, CYMBELINE, v. 4. 116.

**store** — *For*, "To be preserved for use" (MALONE) : *those whom Nature hath not made for store*, SONNETS, xi. 9.

**storm of fortunes**, braving of fortunes, OTHELLO, i. 3. 249.

**story**, to relate, to give an account of : *stories His victories*, VENUS AND ADONIS, 1013 ; *He stories to her ears her husband's fame*, THE RAPE OF LUCRECE, 106 ; *rather than story him in his own hearing*, CYMBELINE, i. 4. 31.

**stoup**, or *stoop*, sometimes used to signify a cup, sometimes a much larger vessel, TWELFTH NIGHT, ii. 3. 13 ; HAMLET, v. 1. 60 ; OTHELLO, ii. 3. 27 ; *stoups*, HAMLET, v. 2. 259.

**stout**, unbending, obstinate, stubborn : *I will be strange, stout* (haughty), *in yellow stockings*, TWELFTH NIGHT, ii. 5. 151 ; *For grief is proud and makes his owner stout* (stoop, Cambridge), KING JOHN, iii. 1. 69 ; *As stout and proud as he were lord of all*, 2 HENRY VI., i. 1. 182 ; *correcting thy stout heart*, CORIOLANUS, iii. 2. 78.

**stoutness**, obstinacy, stubbornness : *Thy dangerous stoutness*, CORIOLANUS, iii. 2. 127 ; *his stoutness When he did stand for consul*, CORIOLANUS, v. 6. 27.

**stover**, THE TEMPEST, iv. 1. 63. "*Stover*. Fodder and provision of all sorts for cattle ; from *estovers*, law-term, which is so explained in the Law Dictionaries. Both are derived from *estouvier*, in the old French, defined by Roquefort, 'Convenance, nécessité, provision de tout ce qui est nécessaire.' *Dictionn. de la Langue Rom.*" Nares's *Gloss*.

"*Stover* (in Cambridgeshire and other counties) signifies hay made of coarse rank grass, such as even cows will not eat while it is green. *Stover* is likewise used as *thatch* for cart-lodges and other buildings that deserve but rude and cheap coverings" (STEEVENS). "*Stover, Pabulum.*" Coles's *Lat. and Engl. Dict.*

**Strachy** — *The lady of the, TWELFTH NIGHT*, ii. 5. 36. An allusion to some story which is not now known. Hanmer thought that *Strachy* "should be perhaps *Stratarch*, which (as well as *Strategue*) signifies a general of an army, a commander-in-chief." Payne Knight remarked: "The Governors employed by the Greek Emperors in Sicily and Italy, from the sixth to the tenth century, were called ΣΤΡΑΤΗΓΟΙ, *Generals* or *Prætors*, corrupted by the Italians, partly through their own, and partly through the Byzantine pronunciation, to *stratici*, pronounced *stratichi*; which continued to be a title of magistracy in many states long afterwards; and this word *strachy*, which has so puzzled all the commentators, is only a further corruption of it acquired in its passage through successive French and English translations of some old Italian novel, in which the widow of one of those magistrates had married an inferior officer of her household. See Giannone, *Hist. di Napoli*, l. xi. c. vi." "*The lady of the Strachy*," writes Mr. Halliwell, "is the lawyer's or judge's lady or widow. The term is now only preserved in the Russian language; but it was probably taken by Shakespeare from some novel or play, upon which he may have founded the comic incidents of this drama. . . [Corroboration can, however, be derived] from the list of all the Crown servants of Russia, sent every year to the State Secretary of the Home Department at St. Petersburg; in which, for 1825 and 1826, Procureur Botwinko was reported to be imprisoned at Vilna for the above case, and that the *Strapchy* of Oszmiana was acting in his stead as Procureur *pro tem.*" *Household Words*, March 15th, 1851." (After all, are we



not as far as ever from having ascertained the meaning of *Strachy*?)

**straight** — *Make her grave*, HAMLET, v. 1. 4. Here *straight*, which Johnson erroneously explains "from east to west in a direct line parallel to the church," means merely "straightway, immediately."

**straight-pight**, straight-pitched, straight-built, upright (see *pight*), CYMBELINE, v. 5. 164.

**strain**, a turn, a tendency, an inborn disposition: *unless he know some strain* (evil tendency, "vicious conduct," GIFFORD, *Introd. to Ford's Works*, p. cxlvii.) *in me*, THE MERRY WIVES OF WINDSOR, ii. 1. 77; *all of the same strain*, THE MERRY WIVES OF WINDSOR, iii. 3. 163; *so degenerate a strain as this*, TROILUS AND CRESSIDA, ii. 2. 154; *your valiant strain*, KING LEAR, v. 3. 41 (in this passage Mr. Grant White explains *strain*, "lineage;" but would Albany here compliment on his "lineage" the man whom he soon after calls "half-blooded fellow"?).

**strain**, a stock, a race, a lineage: *he is of a noble strain*, MUCH ADO ABOUT NOTHING, ii. 1. 343; *he is bred out of that bloody strain*, HENRY V., ii. 4. 51; *The strain of man's bred out Into baboon and monkey* ("Man is exhausted and degenerated; his strain or lineage has worn down into a monkey," JOHNSON, — who in his *Dict.* quotes this passage as an example of "*strain*" meaning "hereditary disposition"), TIMON OF ATHENS, i. 1. 252; *the noblest of thy strain*, JULIUS CÆSAR, v. 1. 59; *of what a noble strain you are*, PERICLES, iv. 3. 24.

**strain**, etc. — *And, in the publication, make no*, TROILUS AND CRESSIDA, i. 3. 326. "'And make no difficulty, no doubt, when this duel comes to be proclaimed, but that Achilles, dull as he is, will discover the drift of it.' So afterwards, in this play, Ulysses says [iii. 3. 112],

'I do not *strain* at the position.'

that is, I do not hesitate at, I make no difficulty of it” (THEOBALD).

**strain** *courtesy*, ROMEO AND JULIET, ii. 4. 50; VENUS AND ADONIS, 888. On the latter passage now referred to, Mr. Staunton observes: “When any one hesitated to take the post of honour in a perilous undertaking, he was sarcastically said to *strain courtesy*. Turberville applies the expression to dogs, as Shakespeare does: ‘for many hounds will *strain courtesie* at this chace.’”

**strain’d**, to appear thus — *With what encounter so uncurrent I Have*. See *encounter so uncurrent*, etc.

**strains of honour** — *The fine*, “The niceties, the refinements [of honour]” (JOHNSON), CORIOLANUS, v. 3. 149.

**strait**, strict, rigorous: *some strait decrees*, 1 HENRY IV., iv. 3. 79; *such a strait edict*, 2 HENRY VI., iii. 2. 258; *his creditors most strait*, TIMON OF ATHENS, i. 1. 99; *Proceed no straiter ’gainst our uncle Gloucester*, 2 HENRY VI., iii. 2. 20.

**strait**, niggardly: *you are so strait And so ingrateful, you deny me that*, KING JOHN, v. 7. 42.

**straited** *For a reply*, Put to difficulty, puzzled for a reply, THE WINTER’S TALE, iv. 4. 346.

**strange**, coy, shy, reserved: *Or strange, or self-affected!* TROILUS AND CRESSIDA, ii. 3. 233; *more cunning to be strange*, ROMEO AND JULIET, ii. 2. 101; *I should have been more strange*, ROMEO AND JULIET, ii. 2. 102; *strange love grown bold*, ROMEO AND JULIET, iii. 2. 15. And see *make strange*.

**strange**, foreign, a stranger: *As strange unto your town as to your talk*, THE COMEDY OF ERRORS, ii. 2. 148; *He’s strange and peevish*, CYMBELINE, i. 6. 53; *I am something curious, being strange*, CYMBELINE, i. 6. 190.

**strange** *Even to the disposition that I owe, etc.*, — *You make me*, MACBETH, iii. 4. 112. “‘You prove to me that I am

a stranger even to my own disposition, when I perceive that the very object which steals the colour from my cheek permits it to remain in yours.' In other words, 'You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it'" (STEEVENS). "'You render me a stranger to, or forgetful of, that brave disposition which I know I possess, and make me fancy myself a coward, when I perceive that I am terrified by a sight which has not in the least alarmed you'" (MALONE). "I believe it only means, 'you make me amazed'" (REED). "To owe here means to *own* or possess. The sense expressed is, You make me feel as strange or unnatural, the very disposition to fear, which belongs or is natural to me on beholding such sights, when I see you so wholly unaffected by them" (ELWIN).

**strangely**, "Used by way of commendation, *merveilleusement*, 'to a wonder'" (JOHNSON): *Hast strangely stood the test*, THE TEMPEST, iv. 1. 7.

**strangely**, with a distant reserved manner: *pass strangely by him*, TROILUS AND CRESSIDA, iii. 3. 39.

**strangeness**, coyness, shyness, distant behaviour, reserve: *ungird thy strangeness*, TWELFTH NIGHT, iv. 1. 14; *the savage strangeness he puts on*, TROILUS AND CRESSIDA, ii. 3. 122; *your strangeness and his pride*, TROILUS AND CRESSIDA, iii. 3. 45; *in strangeness stand no farther off*, OTHELLO, iii. 3. 12; *She puts on outward strangeness*, VENUS AND ADONIS, 310; *Measure my strangeness with my unripe years*, VENUS AND ADONIS, 524.

**stranger'd**, estranged, alienated, KING LEAR, i. 1. 204.

**strangle**—*I will acquaintance*, "I will put an end to our familiarity" (MALONE), SONNETS, lxxxix. 8.

**strangle thy propriety**—*That makes thee*. See *propriety*.

**strappado**—*The*, 1 HENRY IV., ii. 4. 230. "The *Half Strappado* is to have the Mans hands tyed cross behind

his Back, and so by them to be drawn up to a considerable height, and so let down again ; this, in the least of it, cannot but pull either the Shoulders or Elbows or both out of Joynt. — The *Whole Strappado* is when the person is drawn up to his height, and then suddenly to let him fall half-way with a jerk, which not only breaketh his Arms to pieces, but also shaketh all his Joynts out of Joint ; which Punishment is [*sic*] better to be Hanged than for a Man to undergo." R. Holme's *Academy of Armory and Blazon*, B. iii. c. vii. p. 310. "It was," observes Douce, "a military punishment. . . . The term is evidently taken from the Italian *strappare*, to pull or draw with violence."

**stratagem**, a dreadful, a disastrous event, a calamity : *the father of some stratagem*, 2 HENRY IV., i. 1. 8 ; *What stratagems, how fell, how butcherly*, 3 HENRY VI., ii. 5. 89.

**straw**, straw-like, no better than straw, TROILUS AND CRESSIDA, v. 5. 24.

**stray**, "act of wandering" (Johnson's *Dict.*), a dereliction : *I would not from your love make such a stray*, KING LEAR, i. 1. 209.

**stray**, stragglers : *pursue the scatter'd stray*, 2 HENRY IV., iv. 2. 120.

**stray**, to make to stray, to mislead : *Hath not else his eye Stray'd his affection*, etc., THE COMEDY OF ERRORS, v. 1. 51.

**strength of limit**, "the limited degree of strength which it is customary for women to acquire before they are suffered to go abroad after child-bearing" (MASON), THE WINTER'S TALE, iii. 2. 104.

**stretch our eye** — *How shall we*, "How wide must we open our eyes" (JOHNSON), HENRY V., ii. 2. 55.

**stricture**, strictness, MEASURE FOR MEASURE, i. 3. 12.

**stride**, to over-stride, to over-pass : *To stride a limit*, CYMBELINE, iii. 3. 35.

**strike** (a naval term), to lower the sails: *And yet we strike not, but securely perish*, RICHARD II., ii. 1. 266; *Than bear so low a sail, to strike to thee*, 3 HENRY VI., v. 1. 52. (The second passage at least includes the idea of lowering the colours in token of surrender.)

**strike**, "to blast or affect by sudden and secret influence" (Nares's *Gloss.*): *then no planets strike*, HAMLET, i. 1. 162.

**strike**, to tap: *Strike the vessels, ho!* ANTONY AND CLEOPATRA, ii. 7. 95. (Weber was the first to explain rightly the meaning of *strike* in this line, comparing it with a passage in Fletcher's *Monsieur Thomas*, act v. sc. 10, "Home, Launce, and *strike* a fresh piece of wine;" that it should have puzzled Johnson, Steevens, Ritson, and Holt White, is the more extraordinary, because the word occurs with the same signification in a well-known modern poem:

"L'Avare, not using half his store,  
Still grumbles that he has no more;  
*Strikes* not the present tun, for fear  
The vintage should be bad next year," etc.

Prior's *Alma*, C. iii.)

**strikers** — *No long-staff sixpenny*, 1 HENRY IV., ii. 1. 71.

"No fellows that infest the road with long staffs, and knock men down for sixpence" (JOHNSON). Cotgrave has "*Haut à la main . . . a striker, one with whom there is but a word and a blow.*" *Fr. and Engl. Dict.* "A *striker* had some cant signification with which at present we are not exactly acquainted. It is used in several of the old plays. I rather believe in this place, 'no six-penny striker' signifies 'not one who would content himself to *borrow*, that is, rob you for the sake of six-pence.' That to *borrow* was the cant phrase for to *steal*, is well known; and that to *strike* likewise signified to *borrow*, let the following passage in Shirley's *Gentleman of Venice* confirm:

"Cor. You had [were] best assault me too.  
Mal. I must *borrow* money,  
And that some call a *striking*," etc.

Again, in Glapthorne's *Hollander*, 1640 :

'The only shape to hide a *striker* in.'

Again, in an old Ms. play [printed in 1824] entitled *The Second Maiden's Tragedy* :

'one that robs the mind,

Twenty times worse than any highway *striker*.'" (STEEVENS).

"In Greene's *Art of Coneycatching*, 1592, under the table of Cant Expressions used by Thieves: '—the cutting a pocket or picking a purse is called *striking*;' again, '—who taking a proper youth to be his prentice, to teach him the order of *striking* and foisting,'" (COLLINS). "See also *The London Prodigal*, 1605: 'Nay, now I have had such a fortunate beginning, I'll not let a *six-penny-purse* escape me'" (MALONE).

*strings to your beards* — *Good*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 32. The *strings* were to prevent the false beards from falling off.

*strong*, determined: *Strong and fasten'd villain!* KING LEAR, ii. 1. 77.

*strossers* — *In your strait*, In your tight close drawers, HENRY V., iii. 7. 53. Theobald thought that here *strait strossers* meant "naked skin;" but he was certainly mistaken, for these Irish *strossers* (a form of *trossers*) are frequently mentioned. He also altered *strossers* to *trossers*, — an improper alteration which Mr. Collier persists in retaining ("ij payer of black *strocers*." Inventory of theatrical dresses, — Malone's *Shakespeare*, by Boswell, vol. iii. p. 310. "Nor the Danish sleeve sagging down like a Welch wallet, the Italian's close *strosser*, nor the French standing collar." Dekker's *Gull's Hornbook*, p. 40, reprint, 1812. "Or, like a toiling usurer, sets his son a-horseback in cloth-of-gold breeches, while he himself goes to the devil a-foot in a pair of old *strossers*." Middleton's *No Wit, no Help like a Woman's*, act ii. sc. 1, *Works*, vol. v. p. 39, ed. Dyce).

**stroy'd**, destroyed, ANTONY AND CLEOPATRA, iii. 11. 54.

**stuck**, more properly *stock*, an abbreviation of *stoccado*; see first *stock*: *he gives me the stuck in with such a mortal motion*, TWELFTH NIGHT, iii. 4. 263; *your venom'd stuck*, HAMLET, iv. 7. 161.

**stuck upon him as the sun**, etc. — *It* (that is, His honour), 2 HENRY IV., ii. 3. 18; *and therein stuck A sun and moon*, ANTONY AND CLEOPATRA, v. 2. 79. To modern readers there is perhaps something odd in this use of the word *stuck*; but it was familiar enough to those of Shakespeare's days:

“While Lucifer fore-shewes Auroras springs,  
And Arctos *stickes* about the earth vnmou'd,” etc.  
Chapman's *Byrons Tragedie*, sig. N 4 verso, ed. 1608;

“No black-eyed star must *sticke* in vertues spheare.”  
Dekker's *Satiromastix*, 1602, sig. L 2.

**stuff**, luggage, movables: *fetch our stuff from thence*, THE COMEDY OF ERRORS, iv. 4. 147; *to get our stuff aboard*, THE COMEDY OF ERRORS, iv. 4. 155.

**stuffed**, filled, stored: *stuffed with all honourable virtues*, MUCH ADO ABOUT NOTHING, i. 1. 47; *Of stuff'd sufficiency*, “Of abilities more than enough” (JOHNSON), THE WINTER'S TALE, ii. 1. 185.

**style** — *Aggravate his*. See *aggravate*, etc.

**subject**, subjects, people: *the greater file of the subject*, MEASURE FOR MEASURE, iii. 2. 128; *And let the subject see*, MEASURE FOR MEASURE, v. 1. 14; *physics* (acts as a cordial to) *the subject*, THE WINTER'S TALE, i. 1. 36.

**subscribe**, “to agree to” (STEEVENS): *As I subscribe not that, nor any other, But in the loss of question*, MEASURE FOR MEASURE, ii. 4. 89. “*Question* is used here, as in many other places, for *conversation*” (MALONE).

**subscribe**, to yield, to give way, to surrender: *when I had subscribed To mine own fortune*, ALL 'S WELL THAT ENDS



WELL, v. 3. 96; *subscribed his power!* KING LEAR, i. 2. 24; *All cruels else subscribed* (all cruelty or inhumanity "yielded, submitted to the necessity of the occasion," JOHNSON), KING LEAR, iii. 7. 64; *Hector . . . subscribes To tender objects*, TROILUS AND CRESSIDA, iv. 5. 105; *Death to me subscribes*, SONNETS, cvii. 10.

**subscribe for thee** — *To the possibility of thy soldiership, will,* ALL 'S WELL THAT ENDS WELL, iii. 6. 75. "I will subscribe' (says Bertram) 'to the possibility of your soldiership.' His doubts being now raised, he suppresses that he should not be so willing to vouch for its *probability*" (STEEVENS). "I believe Bertram means no more than that he is confident Parolles will do all that soldiership can effect. He was not yet certain that he was 'a hilding'" (MALONE).

**subscription, submission, obedience**, KING LEAR, iii. 2. 18.

**substance**, *Whose grossness little characters sum up*, TROILUS AND CRESSIDA, i. 3. 324. "*Substance is estate*, the value of which is ascertained by the use of small *characters*, that is, *numerals*. So, in the Prologue to *King Henry V.*, 15,

'a crooked figure may  
Attest in little space a million.'

The *gross sum* is a term used in *The Merchant of Venice* [no:—in *The Sec. Part of K. Henry IV.*, ii. 1. 81; "*the gross*" occurs in *The Merchant of Venice*, i. 3. 50]. *Grossness* has the same meaning in this instance" (STEEVENS).

**substractors, detractors**, TWELFTH NIGHT, i. 3. 31.

**subtilties o' the isle** — *You do yet taste Some*, THE TEMPEST, v. 1. 124. "This is a phrase adopted from ancient cookery and confectionery. When a dish was so contrived as to appear unlike what it really was, they called it a *subtilty*. Dragons, castles, trees, etc., made out of sugar, had the like denomination. See Mr. Pegge's Glossary to the *Form of Cury*, etc., Article *Sotiltees*. Froissart complains

much of this practice, which often led him to mistakes at dinner," etc. (STEEVENS).

**subtle**, smooth: *Like to a bowl upon a subtle ground*, CORIOLANUS, v. 2. 20 (where Johnson, in his *Dict.*, and Malone understand *subtle* to mean "deceitful").

**succeeding**, a consequence: *not to be understood without bloody succeeding*, ALL 'S WELL THAT ENDS WELL, ii. 3. 189.

**success**, a succession: *In whose success we are gentle* (By succession from whom we have our gentility), THE WINTER'S TALE, i. 2. 394; *success of mischief shall be born*, 2 HENRY IV., iv. 2. 47.

**success**, the issue, the sequel, the consequence of a thing: *success Will fashion the event*, MUCH ADO ABOUT NOTHING, iv. 1. 234; *give me leave to try success*, ALL 'S WELL THAT ENDS WELL, i. 3. 238; *their opinions of success*, JULIUS CÆSAR, ii. 2. 6; *Mistrust of my success* (of what had been the issue with me), JULIUS CÆSAR, v. 3. 65; *Mistrust of good success*, JULIUS CÆSAR, v. 3. 66; *My speech should fall into such vile success*, OTHELLO, iii. 3. 226; *what is the success?* ANTONY AND CLEOPATRA, iii. 5. 6.

**successantly**, "By 'successantly,' I suppose, he meant *successfully*" (MALONE), TITUS ANDRONICUS, iv. 4. 113.

**successive title** — *My*, "My title to the succession" (MALONE), TITUS ANDRONICUS, i. 1. 4.

**successively**, "by order of succession" (JOHNSON): *So thou the garland wear'st successively*, 2 HENRY IV., iv. 5. 202; *But as successively, from blood to blood*, RICHARD III., iii. 7. 135.

**sudden**, hasty, precipitately violent: *her sudden quips*, THE TWO GENTLEMEN OF VERONA, iv. 2. 12; *sudden and quick in quarrel*, AS YOU LIKE IT, ii. 7. 151; *Sudden, malicious*, MACBETH, iv. 3. 59; *sudden in choler*, OTHELLO, ii. 1. 266.

**sue** *his livery*. See *livery*, etc.

suffered, allowed, not restrained : *being suffer'd in that harmful slumber*, 2 HENRY VI., iii. 2. 262 ; *being suffer'd with (allowed to engage with) the bear's fell paw*, 2 HENRY VI., v. 1. 153 ; *Which, being suffer'd, rivers cannot quench*, 3 HENRY VI., iv. 8. 8 ; *Else, suffer'd, it will set the heart on fire*, VENUS AND ADONIS, 388.

sufficiency — *Of stuff'd*. See *stuffed*.

sugar *mixed with wine*. See *wine and sugar* — *Such*.

suggest, to tempt, to incite, to seduce : *suggest thee from thy master*, ALL 'S WELL THAT ENDS WELL, iv. 5. 41 ; *Suggest ("Prompt, set on by injurious hints," STEEVENS) his soon-believing adversaries*, RICHARD II., i. 1. 101 ; *suggest by treasons*, HENRY V., ii. 2. 114 ; *We must suggest ("prompt," STEEVENS) the people in what hatred, etc.*, CORIOLANUS, ii. 1. 235 ; *suggest at first with heavenly shows*, OTHELLO, ii. 3. 341 ; *do suggest me still*, SONNETS, cxliv. 2 ; *tender youth is soon suggested*, THE TWO GENTLEMEN OF VERONA, iii. 1. 34 ; *Suggested us to make*, LOVE'S LABOUR'S LOST, v. 2. 758 ; *What Eve, what serpent, hath suggested thee*, RICHARD II., iii. 4. 75 ; *Suggested this proud issue of a king*, THE RAPE OF LUCRECE, 37 ; *suggests the king our master*, HENRY VIII., i. 1. 164 ; *sweet-suggesting Love*, THE TWO GENTLEMEN OF VERONA, ii. 6. 7.

suggestion, temptation, seduction : *They 'll take suggestion ("any hint of villany," JOHNSON) as a cat laps milk*, THE TEMPEST, ii. 1. 279 ; *the strong'st suggestion Our worser Genius can*, THE TEMPEST, iv. 1. 26 ; *their blood, Mingled with venom of suggestion* ("Though their blood be inflamed by the temptations to which youth is peculiarly subject," MALONE), 2 HENRY IV., iv. 4. 45 ; *why do I yield to that suggestion*, MACBETH, i. 3. 134 ; *Suggestions are to other as to me*, LOVE'S LABOUR'S LOST, i. 1. 156 ; *in those suggestions for the young earl*, ALL 'S WELL THAT ENDS WELL, iii. 5. 16.

**suggestion** *Tied all the kingdom — One that by*, HENRY VIII., iv. 2. 35. "The word *suggestion*, says the critic [Dr. Warburton], is here used with great propriety and *seeming* knowledge of the Latin tongue; and he proceeds to settle the sense of it from *the late Roman writers and their glossers*. But Shakespeare's knowledge was from Holinshed, whom he follows *verbatim*: 'This cardinal was of a great stomach, for he computed himself equal with princes, and by craftie *suggestions* got into his hands innumerable treasure: he forced little on simonie, and was not pitifull, and stood affectionatē in his own opiniō: in open presence he would lie and seie untruth, and was double both in speech and meaning: he would promise much and perform little: he was vicious of his bodie, and gave the clergie evil example.' Edit. 1587, p. 922" (STEEVENS). The above passage was borrowed by Holinshed from Hall. In the line of our text Nares (*Gloss.*) understands *suggestion* to mean "crafty advice."

**suit**, a court-solicitation, a petition or request made to a prince or statesman: *It is my only suit* (with a quibble on the double meaning of *suit* — "apparel" and "petition"), AS YOU LIKE IT, ii. 7. 44; *And then dreams he of smelling out a suit*, ROMEO AND JULIET, i. 4. 78; *For obtaining of suits* (repeated with a quibble on *suits* — "petitions" and "clothes of a person hanged"), 1 HENRY IV., i. 2. 69.

**suit**, a love-suit: *Which late her noble suit in court did shun* ("Who lately retired from the solicitation of her noble admirers," MALONE), A LOVER'S COMPLAINT, 234.

**suit**, suit-service, service due to a superior lord: *give notice to such men of sort and suit as are to meet him*, MEASURE FOR MEASURE, iv. 4. 15. "In the feudal times all vassals were bound to hold *suit* and *service* to their over-lord; that is, to be ready at all times to attend and serve him, either when summoned to his courts, or to his standard in war. 'Such men of sort and suit as are to meet him,' I presume,

means the Duke's vassals or tenants *in capite*." *Edinburgh Magazine*, Nov., 1786; and see second sort.

**suit**, to clothe, to dress: *Description cannot suit itself in words*, etc., HENRY V., iv. 2. 53; *suit myself As does a Briton peasant*, CYMBELINE, v. 1. 23; *one meaning well suited* (one meaning put into different suits or dresses), MUCH ADO ABOUT NOTHING, v. 1. 214; *How oddly he is suited!* THE MERCHANT OF VENICE, i. 2. 66; *richly suited, but unsuitable*, ALL'S WELL THAT ENDS WELL, i. 1. 146; *So went he suited to his watery tomb*, TWELFTH NIGHT, v. 1. 226; *suited In like conditions as our argument*, TROILUS AND CRESSIDA, Prologue, 24; *Be better suited* (Put on better clothes), KING LEAR, iv. 7. 6.

**suited**, suited to each other, arranged: *how his words are suited*, THE MERCHANT OF VENICE, iii. 5. 56.

**suits with fortune** — *Out of*, "turned out of her service, and stripped of her livery" (STEEVENS), AS YOU LIKE IT, i. 2. 225.

**sullen**, heavy, dismal, melancholy, dark: *sullen presage*, KING JOHN, i. 1. 28; *sullen bell*, 2 HENRY IV., i. 1. 102; SONNETS, lxxi. 2; *sullen sorrow*, RICHARD II., i. 3. 227; *The sullen passage of thy weary steps Esteem as foil*, etc., RICHARD II., i. 3. 265; *sullen black*, RICHARD II., v. 6. 48; *like bright metal on a sullen ground*, 1 HENRY IV., i. 2. 205; *the sullen earth*, 2 HENRY VI., i. 2. 5; *sullen dirges*, ROMEO AND JULIET, iv. 5. 88.

**sullens**, moroseness: *And let them die that age and sullens have*, RICHARD II., ii. 1. 139 ("Like you, Pandion, who, being sick of *the sullens*, will seeke no friend." Lyly's *Sapho and Phao*, sig. d 2, ed. 1591).

**sum** — *The*, "Be brief, sum thy business in a few words" (JOHNSON), ANTONY AND CLEOPATRA, i. 1. 18.

**sumless**, not to be computed, inestimable, HENRY V., i. 2. 165.

**summer's story**, SONNETS, xcvi. 7. "By a *summer's story* Shakspeare seems to have meant some *gay fiction*" (MALONE).

**summoners**, "officers that summon offenders before a proper tribunal" (STEEVENS), KING LEAR, iii. 2. 59.

**sumpter**, a horse to carry necessities on a journey, KING LEAR, ii. 4. 215.

**sun** — *I am too much i' the*, HAMLET, i. 2. 67. "He perhaps alludes to the proverb, 'Out of heaven's blessing into the warm sun'" (JOHNSON). See *heaven's benediction com'st To the warm sun!* — *Thou out of*.

**sun** — *Our half-faced*, 2 HENRY VI., iv. 1. 98. "Edward the third bare for his device the rays of the sun dispersing themselves out of a cloud." Camden's *Remains concerning Britain*, etc. (*Impresses*), p. 451, ed. 1674.

**sun of York** — *Made glorious summer by this*, RICHARD III., i. 1. 2. An allusion to the cognizance of Edward IV. See the next article (Here perhaps a quibble was intended. Compare in 3 *King Henry VI.*, ii. 1. 39-41,

"henceforward will I bear  
Upon my target three fair-shining suns.  
*Rich.* Nay, bear three daughters," etc.).

**suns?** — *Do I see three*, 3 HENRY VI., ii. 1. 25. "This circumstance is mentioned both by Hall and Holinshed: '— at which tyme the *son* (as some write) appeared to the earle of March like *three sunnes*, and sodainely joynd altogether in one, upon whiche sight hee tooke such courage, that he fiercely setting on his enemyes put them to flight; and for this cause menne ymagined that he gave the sun in his full bryghtnesse for his badge or cognisance.' These are the words of Holinshed" (MALONE).

**sun-burnt**, uncomely, homely, ill-favoured: *I am sun-burnt*, MUCH ADO ABOUT NOTHING, ii. 1. 287; *The Grecian dames are sunburnt*, TROILUS AND CRESSIDA, i. 3. 282.

**superfluous**, possessed of more than enough : *Cold wisdom waiting on superfluous folly* ("Cold for naked, as superfluous for over-clothed," WARBURTON), *ALL 'S WELL THAT ENDS WELL*, i. 1. 99 ; *our basest beggars Are in the poorest thing superfluous*, *KING LEAR*, ii. 4. 264 ; *Let the superfluous* ("one living in abundance," WARBURTON) *and lustedicted man*, *KING LEAR*, iv. 1. 68.

**superflux**, a superfluity, *KING LEAR*, iii. 4. 35.

**superpraise**, to overpraise, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 153.

**superserviceable**, over-officious, *KING LEAR*, ii. 2. 16.

**supervise**, an inspection : *on the supervise* (on the sight of the document), *HAMLET*, v. 2. 23.

**supervise**, to inspect, to overlook, *LOVE'S LABOUR'S LOST*, iv. 2. 115.

**supervisor**, an inspector, an overlooker, a looker-on, *OTHELLO*, iii. 3. 399.

**suppliance of a minute**, "that is, what was supplied to us for a minute, or, as Mr. M. Mason supposes, an amusement to fill up a vacant moment and render it agreeable" (STEEVENS), "the means of filling up the vacancy" (CALDECOTT), *HAMLET*, i. 3. 9.

**supplications in the quill** — *Deliver our*, 2 *HENRY VI.*, i. 3. 3. See *quill* — *Deliver our*, etc.

**suppliant**, suppletory, auxiliary, *CYMBELINE*, iii. 7. 14.

**supplyment**, a continuance of supply, *CYMBELINE*, iii. 4. 178.

**supposal**, a notion, a belief, *HAMLET*, i. 2. 18.

**suppose**, a supposition : *we come short of our suppose*, *TROILUS AND CRESSIDA*, i. 3. 11 ; *on vain suppose*, *TITUS ANDRONICUS*, i. 1. 440 ; *counterfeit supposes*, *THE TAMING OF THE SHREW*, v. 1. 104 (where *supposes* is equivalent to "persons supposed to be not what they really were.")



Compare, *The Taming of the Shrew*, ii. 1. 399 : "I see no reason but *supposed* Lucentio Must get a father, call'd — *supposed* Vincentio").

**supposed** — *I 'll be*, Pompey's blunder for *I 'll be deposed*, MEASURE FOR MEASURE, ii. 1. 148.

**sur-addition**, a surname, an additional name, CYMBELINE, i. 1. 33.

**surance**, an assurance, TITUS ANDRONICUS, v. 2. 46.

**surcease**, a cessation, MACBETH, i. 7. 4.

**surcease**, to cease, CORIOLANUS, iii. 2. 121 ; ROMEO AND JULIET, iv. 1. 97 ; THE RAPE OF LUCRECE, 1766.

**sure**, safe, out of danger : *If we recover that, we are sure enough*, THE TWO GENTLEMEN OF VERONA, v. 1. 12.

**surfeiter**, a glutton, a feaster, a reveller, ANTONY AND CLEOPATRA, ii. 1. 33.

**surmise**, "speculation, conjecture concerning the future" (MALONE) : *function Is smother'd in surmise*, MACBETH, i. 3. 141.

**surplice of humility over the black gown of a big heart** — *It will wear the*, ALL 'S WELL THAT ENDS WELL, i. 3. 89. "This passage refers to the sour objection of the Puritans to the use of the surplice in divine service, for which they wished to substitute the black Geneva gown. At this time the controversy with the Puritans raged violently. Hooker's Fifth Book of *Ecclesiastical Polity*, which, in the 29th chapter, discusses this matter at length, was published in 1597. But the question itself is much older—as old as the Reformation," etc. Note signed "S." in Knight's *Shakspeare*.

**sur-rein'd**, over-reined, over-worked, HENRY V., iii. 5. 19.

**suspect**, suspicion, THE COMEDY OF ERRORS, iii. 1. 87 ; 2 HENRY VI., i. 3. 134 ; iii. 1. 140 ; iii. 2. 139 ; 3 HENRY VI., iv. 1. 142 ; RICHARD III., iii. 5. 32 ; TIMON OF ATHENS,

iv. 3. 512, 514 ; VENUS AND ADONIS, 1010 ; SONNETS, lxx. 3, 13 ; *suspects*, RICHARD III., i. 3. 89.

**suspuration**, the act of drawing the breath from the bottom of the breast, HAMLET, i. 2. 79.

**suspire**, to breathe, KING JOHN, iii. 4. 80 ; 2 HENRY IV., iv. 5. 33.

**sustaining garments** — *Their*, THE TEMPEST, i. 2. 218. This, I believe, means the garments that bore them up (not, as Mason supposes, their garments which bore, without being injured, the drenching of the sea).

**swabber**, a sweeper of the deck of a vessel, THE TEMPEST, ii. 2. 44 ; TWELFTH NIGHT, i. 5. 191.

**swag-bellied**, having a large loose heavy belly, OTHELLO, ii. 3. 73.

**swam in a gondola**, AS YOU LIKE IT, iv. 1. 34. "That is, been at Venice" (JOHNSON).

**swart** or **swarth**, black, dark, dusky, THE COMEDY OF ERRORS, iii. 2. 101 ; KING JOHN, iii. 1. 46 ; 1 HENRY VI., i. 2. 84 ; TITUS ANDRONICUS, ii. 3. 72 ; *swart-complexion'd*, SONNETS, xxviii. 11.

**swarth**, TITUS ANDRONICUS, ii. 3. 72. See *swart*.

**swarths**, — *Utters it by great*. See first *swath*.

**swashers**, swaggerers, braggadocios, HENRY V., iii. 2. 28.

**swashing**, swaggering, blustering, "dashing" (Nares's *Gloss.*) : *a swashing and a martial outside*, AS YOU LIKE IT, i. 3. 116.

**swashing blow**, a blow that comes down with noise and violence, an overpowering blow, ROMEO AND JULIET, i. 1. 61 ("To swash [or clash with swords and armour], *Chamailleur*." Cotgrave's *Fr. and Engl. Dict.*).

**swath** or **swarth**, a line or row of grass as left by the scythe : *the mower's swath*, TROILUS AND CRESSIDA, v. 5. 25 ; *utters it by great swarths*, TWELFTH NIGHT, ii. 3. 139.

**swath**, a linen bandage for a new-born child, — infancy :  
*from our first swath*, TIMON OF ATHENS, iv. 3. 251.

**swathling clothes** (the same as *swaddling clouts*, HAMLET, ii. 2. 379), linen bandages for new-born children (compare the preceding article), 1 HENRY IV., iii. 2. 112.

**sway of earth** — *All the*, "The whole weight or momentum of this globe" (JOHNSON), All "the balanced swing of earth" (CRAIK), JULIUS CÆSAR, i. 3. 3.

**sway**, to incline : *Now sways it this way . . . Now sways it that way*, 3 HENRY VI., ii. 5. 5 ; *swaying more upon our part*, HENRY V., i. 1. 73.

**sway on** — *Let us*, "Press on in motion, pass on" (NARES), 2 HENRY IV., iv. 1. 24.

**swayed in the back**, TAMING OF THE SHREW, iii. 2. 52. "*Of the swayinge of the backe*. This is called of the Italians *mal feruto*, and, according to Russius and Martins opinions, commeth either by some great straine, or else by heauey burthens. You shall perceiue it by the reeling and rolling of the horses hinder parts in his going, which will faulter many times, and sway, sometime backward, and sometime sideling, and bee ready to fall even to the ground, and the horse being laid, is scant able to get uppe." Blundevile's *Order of Curing Horses Diseases*, 1609 (quoted by Halliwell).

**swear'st thy gods in vain** — *Thou*, Thou swearest by thy gods, etc., KING LEAR, i. 1. 160.

**sweat** (swet, *Dyce*), sweated, THE MERCHANT OF VENICE, iii. 2. 204 ; *As You Like It*, ii. 3. 58 ; HENRY VIII., ii. 1. 33.

**sweat** — *Till then I'll*, TROILUS AND CRESSIDA, v. 10. 54.  
 An allusion to the cure of the venereal disease by means of sweating. See *tub*.

**sweat**, *what with the gallows*, — *What with the*, MEASURE FOR MEASURE, i. 2. 79. Here, it would seem, *the sweat*

means "the sweating-sickness," and not the method used for the cure of the venereal disease.

**sweet and twenty**, twenty times sweet, *TWELFTH NIGHT*, ii. 3. 50. A term of endearment. Steevens cites, from *The Merry Devil of Edmonton*, "his little wanton wagtailes, his *sweet and twenties*," etc.

**sweet mouth** — *She hath a*, *THE TWO GENTLEMEN OF VERONA*, iii. 1. 319. Here *a sweet mouth* is equivalent to "a sweet tooth;" but Launce, in his rejoinder, chooses to understand the words literally.

**sweeting**, a kind of sweet apple, and used as a term of endearment in all the passages now referred to, except the fourth, *THE TAMING OF THE SHREW*, iv. 3. 36; *TWELFTH NIGHT*, ii. 3. 41; *1 HENRY VI.*, iii. 3. 21; *ROMEO AND JULIET*, ii. 4. 77; *OTHELLO*, ii. 3. 244.

**sweetmeats**, perfumed sugar-plums (see *kissing-comfits*): *Because their breaths with sweetmeats tainted are*, *ROMEO AND JULIET*, i. 4. 76; and such perhaps is the meaning of *sweetmeats*, *A MIDSUMMER-NIGHT'S DREAM*, i. 1. 34.

**sweetness** — *Their saucy*, *MEASURE FOR MEASURE*, ii. 4. 45. Here Steevens understands *sweetness* to mean "lickerishness."

**sweet-suggesting**, sweetly tempting, *THE TWO GENTLEMEN OF VERONA*, ii. 6. 7. See *suggest*.

**swift**, ready, quick: *so swift and excellent a wit*, *MUCH ADO ABOUT NOTHING*, iii. 1. 89; *he is very swift and sententious*, *AS YOU LIKE IT*, v. 4. 60; *A good swift simile* (with a quibble), *THE TAMING OF THE SHREW*, v. 2. 54.

**swinge-bucklers**, riotous blades, roisterers, *2 HENRY IV.*, iii. 2. 20.

**swinged**, whipped, beaten, chastised, *THE TWO GENTLEMEN OF VERONA*, ii. 1. 73; iii. 1. 371; *THE MERRY WIVES OF WINDSOR*, v. 5. 177, 178; *MEASURE FOR MEASURE*, v. 1. 130; *KING JOHN*, ii. 1. 288; *2 HENRY IV.*, v. 4. 20, 22.

**Swinstead**, KING JOHN, v. 3. 8. The name ought to be *Swineshead*; but the error was derived from the old play, *The Troublesome Raigne of John*, etc. (See Introduction to *King John*, Dyce's *Shakespeare*, second edition), and from ballads concerning that king.

**Switzers**, HAMLET, iv. 5. 94. The Swiss in Shakespeare's days, as in recent times, were ready to serve for pay in any part of Europe.

**swoop**, the sudden descent of a bird of prey on its quarry, MACBETH, iv. 3. 219.

**swoopstake**, "by wholesale, undistinguishingly" (CALDECOTT), HAMLET, iv. 5. 139.

**sword**, *nor hatchment o'er his bones* — *No trophy*, HAMLET, iv. 5. 210. "It was the custom, in the times of our author, to hang a sword over the grave of a knight" (JOHNSON). "This practice is uniformly kept up to this day," etc. (SIR J. HAWKINS).

**sword** — *To swear by a*, "The singular mixture of religious and military fanaticism which arose from the crusades gave rise to the extraordinary custom of taking a solemn oath upon a sword. In a plain unenriched sword, the separation between the blade and the hilt was usually a straight transverse bar, which, suggesting the idea of a cross, added to the devotion which every true knight felt for his favourite weapon, and evidently led to this practice; of which the instances are too numerous to be collected. The sword, or the blade, were often mentioned in this ceremony, without reference to the cross." Nares's *Gloss*. "In consequence of the practice of occasionally swearing by a sword, or rather by the cross or upper end of it, the name of *Jesus* was sometimes inscribed on the handle or some other part. Such an instance occurs on the monument of a crusader in the vestry of the church at Winchelsea," etc. (DOUCE): *Swear by this sword*, THE

WINTER'S TALE, ii. 3. 167; *Swear by my sword*, HAMLET, i. 5. 154, 160. Hence Falstaff says jestingly that Glendower swore the devil his true liegeman upon the cross of a Welsh hook, 1 HENRY IV., ii. 4. 328; see *Welsh hook*, etc. (The custom of swearing by a sword prevailed even among the barbarous worshippers of Odin: "The Scythians commonly substituted a sword as the most proper symbol to represent the supreme god. It was by planting a spear in the middle of a field, that they usually marked out the place set apart for prayers and sacrifices; and when they had relaxed from their primitive strictness, so far as to build temples and set up idols in them, they yet preserved some traces of the ancient custom, by putting a sword in the hands of Odin's statues. The respect they had for their arms made them also swear by instruments so valuable and so useful, as being the most sacred things they knew. Accordingly, in an ancient Icelandic poem, a Scandinavian, to assure himself of a person's good faith, requires him to swear 'by the shoulder of a horse, and the edge of a sword.' This oath was usual more especially on the eve of some great engagement. The soldiers engaged themselves by an oath of this kind, not to flee though their enemies should be never so superior in number." Mallet's *Northern Antiquities*, etc., transl. by Percy, vol. i. p. 216, ed. 1770.)

**sword-and-buckler** *Prince of Wales* — *That same*, *That same* Prince of Wales who brawls and fights in the lowest company, 1 HENRY IV., i. 3. 230. "Upon the introduction of the rapier and dagger, the sword-and-buckler fell into desuetude among the higher classes, and were accounted fitting weapons for the vulgar only, such as Hotspur implies were the associates of the prince" (STAUNTON). ("My olde master kept a good house, and twenty or thirty tall sword and buckler men about him." Wilkins's *Miseries of Inforst Marriage*, sig. E 4, ed. 1629.)

**sworder**, a swordsman, a cutthroat, a gladiator, 2 HENRY VI., iv. 1. 135; ANTONY AND CLEOPATRA, iii. 13. 31.

**sword-hilts**. See *hilts*.

**sworn brother**, an expression originally derived from the *fratres jurati*, who, in the days of chivalry, mutually bound themselves by oath to share each other's fortune, MUCH ADO ABOUT NOTHING, i. 1. 60; THE WINTER'S TALE, iv. 4. 588; RICHARD II., v. 1. 20; 1 HENRY IV., ii. 4. 6; 2 HENRY IV., iii. 2. 312; *sworn brothers*, HENRY V., ii. 1. 11; iii. 2. 43.

**sworn out house-keeping** — *I hear your grace hath*, I hear your grace has forsworn, renounced, housekeeping, LOVE'S LABOUR'S LOST, ii. 1. 103.

**swounds**, SWOONS, THE RAPE OF LUCRECE, 1486. In this passage, of course, the rhyme requires the former spelling to be preserved. (Here Malone asserts — what he had already asserted in a note on *The Winter's Tale*, iv. 4. 13, where Theobald has conjectured, *swoon*, for the *sworn* of the folio — that "*swoon* is constantly written *sound* or *swound* in the old copies of our author's plays;" a most rash assertion.

**Sycorax**, THE TEMPEST, i. 2. 258, 263, 290, 331, 340; iii. 2. 97, 98. See *wicked dew*.

**Syenna's brother**, CYMBELINE, iv. 2. 342. "That is (as I suppose Shakespeare to have meant), brother to the Prince of Sienna; but, unluckily, Sienna was a republic. See W. Thomas's *Historye of Italye*, 4to, bl. 1. 1561, p. 7 b" (STEEVENS).

**sympathy** — *If that thy valour stand on*, RICHARD II., iv. 1. 33. "Aumerle has challenged Bagot with some hesitation, as not being his equal, and therefore one whom, according to the rules of chivalry, he was not obliged to fight, as a noble life was not to be staked in a duel against a baser. Fitzwater then throws down his *gage*, a pledge of battle;



and tells him that if he stands upon *sympathies*, that is, upon equality of blood, the combat is now offered him by a man of rank not inferior to his own. *Sympathy* is an affection incident at once to two subjects. This community of affection implies a likeness or equality of nature, and thence our poet transferred the term to equality of blood" (JOHNSON).

## T

**table**, a board, a panel, the surface on which a picture is painted: *In our heart's table*, ALL 'S WELL THAT ENDS WELL, i. 1. 89; *Drawn in the flattering table of her eye*, KING JOHN, ii. 1. 503; *in table of my heart*, SONNETS, xxiv. 2.

**table**, "in the language of palmistry or chiromancy, the whole collection of lines on the skin within the hand" (Nares's *Gloss.*), "a space between certain lines on the skin within the hand" (HALLIWELL): *if any man in Italy have a fairer table*, THE MERCHANT OF VENICE, ii. 2. 145.

**table** and *tables*, a memorandum-book: *the table wherein all my thoughts*, etc., THE TWO GENTLEMEN OF VERONA, ii. 7. 3; *the table of my memory*, HAMLET, i. 5. 98; *lispering* ("making love, saying soft things," MALONE) *to his master's old tables*, 2 HENRY IV., ii. 4. 256; *wipe his tables clean*, 2 HENRY IV., iv. 1. 201; *My tables,—meet it is I set it down*, HAMLET, i. 5. 107; *Thy gift, thy tables*, SONNETS, cxxii. 1.

**table-book**, a memorandum-book (see the preceding article), THE WINTER'S TALE, iv. 4. 590; HAMLET, ii. 2. 135.

**tabled**, set down in writing, CYMBELINE, i. 4. 5.

**tables**, backgammon (and other games played with the same board and dice): *when he plays at tables*, LOVE'S LABOUR'S LOST, v. 2. 326.

**tabor**, a sort of small drum, beaten with a single stick, and generally accompanied by a pipe, which the taborer himself played, *THE TEMPEST*, iv. 1. 175; *MUCH ADO ABOUT NOTHING*, ii. 3. 13; *LOVE'S LABOUR'S LOST*, v. 1. 134; *TWELFTH NIGHT*, iii. 1. 2, 8, 9 (where Douce remarks, "This instrument is found in the hands of fools long before the time of Shakespeare"); *THE WINTER'S TALE*, iv. 4. 182; *CORIOLANUS*, i. 6. 25; *Tabors*, *CORIOLANUS*, v. 4. 49.

**taborer**, a player on the tabor, *THE TEMPEST*, iii. 2. 146; *THE TWO NOBLE KINSMEN*, iii. 5. 23. See *tabor*.

**tabourines**, small drums, — drums, *TROILUS AND CRESSIDA*, iv. 5. 275; *ANTONY AND CLEOPATRA*, iv. 8. 37.

**tackled**, made of ropes fastened together, *ROMEO AND JULIET*, ii. 4. 183.

**tag** — *The*, The common people, the rabble, *CORIOLANUS*, iii. 1. 248; (so, *the tag-rag people*) *JULIUS CÆSAR*, i. 2. 257.

**tail** — *A rat without a*. See *rat without a tail*, etc.

**'tailor' cries**, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 54.

"The custom of crying *tailor* at a sudden fall backwards, I think I remember to have observed. He that slips beside his chair, falls as a tailor squats upon his board" (*JOHNSON*). It may be doubted if this explains the text.

**tailor, or be red-breast teacher** — *'Tis the next way to turn*, 1 *HENRY IV.*, iii. 1. 260. "The plain meaning is, that he who makes a common practice of singing, reduces himself to the condition either of a tailor [tailors being often mentioned as much given to singing], or a teacher of music to birds" (*MALONE*): *the next way*, the nearest way.

**taint**, tainted, touched, imbued: *a pure unspotted heart*, *Never yet taint with love*, 1 *HENRY VI.*, v. 3. 183; *Nero will be tainted with remorse* (touched with compassion), 3 *HENRY VI.*, iii. 1. 40.

**tainture**, defilement, 2 *HENRY VI.*, ii. 1. 183.

**take**, to captivate, to delight: *which must Take the ear strangely*, THE TEMPEST, v. 1. 313; *play'd to take spectators*, THE WINTER'S TALE, iii. 2. 35; *take The winds of March with beauty*, THE WINTER'S TALE, iv. 4. 119.

**take**, to bewitch, to affect with malignant influence, to strike with disease: *takes the cattle*, THE MERRY WIVES OF WINDSOR, iv. 4. 31; *No fairy takes*, HAMLET, i. 1. 163; *You taking airs*, KING LEAR, ii. 4. 162.

**take**, to strike: *take you a blow o' the lips*, TWELFTH NIGHT, ii. 5. 63; *Take him over the costard with the hilts of thy sword*, RICHARD III., i. 4. 151 (*Take* in this sense is of considerable antiquity; so in the ballad of *Little John, the Beggar, and the Palmers*,

"But one of them *took* little John on his head,  
The blood ran over his eye." *Bishop Percy's folio Ms.*

printed by the Early English Text Society, vol. i. p. 49).

**take**, to leap: *make you take the hatch*, KING JOHN, v. 2. 138.

**take**, to take refuge in: *for God's sake, take a house!* THE COMEDY OF ERRORS, v. 1. 36.

**take all**, is, I believe, properly, as Mr. Collier observes, "an expression from the gaming-table, meaning, let all depend upon this hazard, and let the successful competitor 'take all':" *And bids what will take all*, KING LEAR, iii. 1. 15; *I'll strike, and cry 'Take all'* ("Let the survivor take all; no composition; victory or death," JOHNSON), ANTONY AND CLEOPATRA, iv. 2. 8. (There was a game at dice called *Take-all*.)

**take all, pay all**, THE MERRY WIVES OF WINDSOR, ii. 2. 106. Ray gives "Take all and pay all" among proverbs communicated by a Somersetshire gentleman, *Proverbs*, p. 273, ed. 1768.

**take away**, to remove, to make away: *Let me still take away the harms I fear*, KING LEAR, i. 4. 330.

**take eggs for money?** — *Will you.* See *eggs for money*, etc.

**take** — *For I can*, HENRY V., ii. 1. 50. "Means, 'I can take fire.' Though Pistol's cock was up, yet if he did not take fire, no flashing could ensue. The whole sentence consists in allusions to his name" (MASON).

**take his haste** — *Let him*, TIMON OF ATHENS, v. 1. 208. (In this case "*take*" is used in the sense of "*make*." This is supported by several passages. See *King Lear*, iii. 1. 35, 36; *A Midsummer-Night's Dream*, v. 1. 404, 405; *Deuteronomy*, chap. ii. 24, and the following: —

"And to mete him *he toke his pase* full right."

Lydgate's *Fall of Prynces*, B. ix. fol. xxxiii. verso,  
ed. Wayland;

"To the Bruers gate *he tooke his race*."

*Song how a Bruer meant to make a Cooper cuckold* — among  
*Seventy-nine Black-Letter Ballads*, etc., 1867, p. 61.)

**take in**, to conquer, to subdue: *take in the mind*, THE WINTER'S TALE, iv. 4. 569; *take in many towns*, CORIOLANUS, i. 2. 24; *take in a town*, CORIOLANUS, iii. 2. 59; *Take in that kingdom*, ANTONY AND CLEOPATRA, i. 1. 23; *take in Toryne*, ANTONY AND CLEOPATRA, iii. 7. 23; *take in some virtue*, CYMBELINE, iii. 2. 9; *With his own single hand he 'ld take us in*, CYMBELINE, iv. 2. 122 (where Johnson, and Nares in *Gloss.*, wrongly explain *take in* by "apprehend as an outlaw or felon"); *taking kingdoms in*, ANTONY AND CLEOPATRA, iii. 13. 83.

**take it on one's death** — *To.* See *death* — *Took it, on his*; and compare

"*Gripe.* But I am sure she loues not him.

*Will.* Nay, I dare *take it on my death* she loues him."

*Wily Begvilde*, sig. c verso, ed. 1606.

**take me with you**, let me understand you ("go no faster than I can follow," JOHNSON), 1 HENRY IV., ii. 4. 444; ROMEO AND JULIET, iii. 5. 141.

**take on**, which commonly signifies "to grieve" ("To take on, *Doleo*, *Ægre ferre*." Coles's *Lat. and Engl. Dict.*), appears to be used by Shakespeare in the sense of "to be angry, to rage:" *she does so take on with her men*, THE MERRY WIVES OF WINDSOR, iii. 5. 34; *How will my mother for a father's death Take on with me*, 3 HENRY VI., ii. 5. 104; *he so takes on yonder with my husband*, THE MERRY WIVES OF WINDSOR, iv. 2. 18. (Malone compares Nash's *Pierce Pennilesse his Supplication to the Diuell*: "Some wil take on like a mad man, if they see a Pig come to the table." Sig. D 3, ed. 1595.)

**take on**, to simulate, to pretend: *take on as you would follow*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 258.

**take order**, to adopt measures, to make necessary dispositions: *If your worship will take order for the drabs*, etc., MEASURE FOR MEASURE, ii. 1. 222; *take order for the wrongs*, THE COMEDY OF ERRORS, v. 1. 146; *I'll order take*, ALL 'S WELL THAT ENDS WELL, iv. 2. 55; *I will take such order*, 2 HENRY IV., iii. 2. 181; *take some order in the town*, 1 HENRY VI., iii. 2. 126; *take order for mine own affairs*, 2 HENRY VI., iii. 1. 320; *to take some privy order*, RICHARD III., iii. 5. 106; *take order for her keeping close*, RICHARD III., iv. 2. 54; *Some one take order Buckingham be brought*, etc., RICHARD III., iv. 4. 539; *this order hath Baptista ta'en*, THE TAMING OF THE SHREW, i. 2. 123; *there is order ta'en for you*, RICHARD II., v. 1. 53; *Iago hath ta'en order for 't*, OTHELLO, v. 2. 76.

**take out**, to copy: *Take me this work out*, OTHELLO, iii. 4. 181; *I must take out the work*? OTHELLO, iv. 1. 148; *I 'll have the work ta'en out*, OTHELLO, iii. 3. 300.

**take peace with**, to forgive, to pardon, HENRY VIII., ii. 1. 85.

**take scorn**, to disdain: *Take thou no scorn*, AS YOU LIKE IT, iv. 2. 13; *take foul scorn*, 1 HENRY VI., iv. 4. 35; *takes no scorn*, HENRY V., iv. 7. 99.

**take the head**, "to act without restraint, to take undue liberties" (JOHNSON), "to take away or omit the sovereign's chief and usual title" (DOUCE): *to shorten you, For taking so the head, your whole head's length*, RICHARD II., iii. 3. 14.

**take thought**, "to turn melancholy" (JOHNSON), JULIUS CÆSAR, ii. 1. 187. See *thought*.

**take toy**. See *second toy*.

**take a truce and take truce**, to make peace: *With my vex'd spirits I cannot take a truce*, KING JOHN, iii. 1. 17; *Could not take truce with the unruly spleen Of Tybalt*, ROMEO AND JULIET, iii. 1. 154; *The seas and winds, old wranglers, took a truce*, TROILUS AND CRESSIDA, ii. 2. 75.

**take up**, to settle, to make up: *And how was that [quarrel] ta'en up?* AS YOU LIKE IT, v. 4. 47; *when seven justices could not take up a quarrel*, AS YOU LIKE IT, v. 4. 93; *I have his horse to take up the quarrel*, TWELFTH NIGHT, iii. 4. 277.

("And chiefe Marsilio and Sobrino sage  
Advise King Agramant to stay the fight,  
And these same champions furie to asswage,  
And to *take vp the quarrell* if they might," etc.

Sir J. Harington's translation of the *Orlando Furioso*, B. xxx. st. 26;

where on the 28<sup>th</sup> st. is the following marginal note:  
"This is almost the chiefe cause why quarrels betweene Princes and great states be so seldom *taken up*."')

**take up**, to obtain goods on credit, to take commodities upon trust: *take up commodities upon our bills* (with a quibble; see *first bill*), 2 HENRY VI., iv. 7. 120; *a goodly commodity, being taken up of these men's bills* (with a quibble both on *taken up*—the common meaning of which is "apprehended"—and on *bills*), MUCH ADO ABOUT NOTHING, iii. 3. 163; *yet art thou good for nothing but taking up*, ALL 'S WELL THAT ENDS WELL, ii. 3. 205 ("When Lafeu adds,

'and that thou 'rt scarce worth,' the intention is to play upon another sense of the words, that of taking from the ground,' Nares's *Gloss.*); *if a man is through with them in honest taking up*, 2 HENRY IV., i. 2. 38.

**take up**, to levy: *You have ta'en up, Under the counterfeited zeal of God, The subjects of his substitute*, 2 HENRY IV., iv. 2. 26.

**taken with the manner**. See *manner*, etc.

**taking**, witchery, malignant influence: *star-blasting, and taking*, KING LEAR, iii. 4. 58.

**tale, my lord**: '*it is not so, nor 'twas not so, but, indeed, God forbid it should be so*' — *Like the old*, MUCH ADO ABOUT NOTHING, i. 1. 186. "I believe none of the commentators have understood this; it is an allusion, as the speaker says, to an *old tale*, which may perhaps be still extant in some collections of such things, or which Shakespeare may have heard, as I have, related by a great-aunt, in his childhood.

"Once upon a time, there was a young lady (called Lady Mary in the story), who had two brothers. One summer they all three went to a country-seat of theirs, which they had not before visited. Among the other gentry in the neighbourhood who came to see them was a Mr. Fox, a bachelor, with whom they, particularly the young lady, were much pleased. He used often to dine with them, and frequently invited Lady Mary to come and see his house. One day that her brothers were absent elsewhere, and she had nothing better to do, she determined to go thither; and accordingly set out unattended. When she arrived at the house, and knocked at the door, no one answered. At length she opened it, and went in; over the portal of the hall was written '*Be bold, be bold, but not too bold*:' she advanced; over the staircase, the same inscription: she went up; over the entrance of a gallery, the same: she proceeded; over the door of a chamber '*Be bold, be bold, but not too bold, lest that your heart's*



*blood should run cold.*' She opened it: it was full of skeletons, tubs full of blood, etc. She retreated in haste: coming down stairs, she saw out of a window Mr. Fox advancing towards the house, with a drawn sword in one hand, while with the other he dragged along a young lady by her hair. Lady Mary had just time to slip down, and hide herself under the stairs, before Mr. Fox and his victim arrived at the foot of them. As he pulled the young lady up stairs, she caught hold of one of the banisters with her hand, on which was a rich bracelet. Mr. Fox cut it off with his sword: the hand and bracelet fell into Lady Mary's lap, who then contrived to escape unobserved, and got home safe to her brother's house. After a few days, Mr. Fox came to dine with them as usual (whether by invitation, or of his own accord, this deponent saith not). After dinner, when the guests began to amuse each other with extraordinary anecdotes, Lady Mary at length said, she would relate to them a remarkable dream she had lately had. I dreamt, said she, that as you, Mr. Fox, had often invited me to your house, I would go there one morning. When I came to the house, I knocked, etc., but no one answered. When I opened the door, over the hall was written '*Be bold, be bold, but not too bold.*' But, said she, turning to Mr. Fox, and smiling, '*It is not so, nor it was not so;*' then she pursues the rest of the story, concluding at every turn with '*It is not so, nor it was not so,*' till she comes to the room full of dead bodies, when Mr. Fox took up the burden of the tale, and said '*It is not so, nor it was not so, and God forbid it should be so:*' which he continues to repeat at every subsequent turn of the dreadful story, till she came to the circumstance of his cutting off the young lady's hand, when, upon his saying as usual, '*It is not so, nor it was not so, and God forbid it should be so,*' Lady Mary retorts, '*But it is so, and it was so, and here the hand I have to show,*' at the same time producing the hand and bracelet from her lap: whereupon

the guests drew their swords, and instantly cut Mr. Fox into a thousand pieces.

"Such is the *old tale* to which Shakespeare evidently alludes, and which has often '*froze my young blood*,' when I was a child, as, I dare say, it had done his before me. I will not apologize for repeating it, since it is manifest that such *old wives' tales* often prove the best elucidation of this writer's meaning" (BLAKEWAY).

The above may really be a modernized version of "*the old tale*" alluded to by Shakespeare; but Blakeway was not aware that one of the circumstances in the good lady's narrative is borrowed from Spenser's description of what Britomart saw in the castle of Busyrane :

"Tho, as she backward cast her busie eye  
To search each secrete of that goodly sted,  
Over the dore thus written she did spy  
*Bee bold*: she oft and oft it over-red,  
Yet could not find what sence it figured:  
But whatso were therein or writ or ment,  
She was no whit thereby discouraged  
From prosecuting of her first intent,  
But forward with bold steps into the next roome went.

And as she lookt about, she did behold  
How over that same dore was likewise writ  
*Be bolde, be boide*, and every where *Be bolde*;  
That much she muz'd, yet could not construe it  
By any ridling skill or commune wit.  
At last she spyde at that rowmes upper end  
Another yron dore, on which was writ  
*Be not too bold*; whereto though she did bend  
Her earnest minde, yet wist not what it might intend."

*The Faerie Queene*, B. iii. B. xi. stanzas 50, 54.

Another illustration of the present passage of Shakespeare is supplied to me by my friend, the Rev. Canon Harness. "My nurse," he says, "used, with considerable dramatic effect, to tell me in my childhood the following story. A very wicked king had killed his beautiful

daughter. The act, from beginning to end, was overseen by one of his courtiers. This person took occasion to relate, as fiction, all the circumstances of the transaction to his master, continually interrupting the tale, as he perceived the conscience of the murderer excited, by the words, '*But it is not so, and it was not so, and God forbid it should be so.*' At last, having brought his tale to its conclusion, he exclaimed, at the same time stabbing the wicked king to the heart, '*But it is so, and it was so; and you are the man that made it so.*' — It is very nearly seventy years since I heard this story, and I may have confused it in some respects with others, of which old nurse had a glorious collection. My impression is — but of that I am not certain — that the wicked king killed his daughter by shutting her up and leaving her to starve inside a Golden Bull which he had made, and that *The Golden Bull* was the name of the story."

**talent** *be a claw, look how he claws him with a talent* — *If a,* LOVE'S LABOUR'S LOST, iv. 2. 61. Here the quibble positively requires that the old form *talent* (that is, *talon*) be retained. (In 1 *Henry IV.*, ii. 4. 321, the earliest quartos and the first three folios have "an eagles *talent*;" and in *Pericles*, iv. 3. 48, all the old eds. have "thine eagles *talents*." Compare, also, "Or buying armes of the herald, who giues them the Lion without tongue, taile, or *talents*." Nash's *Pierce Pennilesse his Supplication*, etc., sig. F, ed. 1595;

"The Griffin halfe a bird, and halfe a beast,  
Strong-arm'd with mightie beak, *talents*, and creast."  
Baxter's *Sir P. Sidney's Ourania*, 1606, sig. H;

"A second Phoenix rise, of larger wing,  
Of stronger *talent*, of more dreadfull beake," etc.  
Dekker's *Whore of Babylon*, 1607, sig. F 2 verso.)

**talents of their hair**, "*loquets*, consisting of hair platted and set in gold" (MALONE), A LOVER'S COMPLAINT, 204.

**Tales** — *The Hundred Merry*, MUCH ADO ABOUT NOTHING, ii. 1. 113. This work — *A C. Mery Talys* — was not known to exist till 1815, when a large portion of an undated edition of it (forming the pasteboard covers of an old volume) was discovered by the Rev. J. J. Conybeare, and reprinted the same year in Singer's *Shakespeare's Jest-Book*; and, a comparatively short time ago, a complete copy of an edition dated 1526 was found in the Royal Library of the University of Göttingen by Dr. Herman Oesterley, who put forth a careful reprint of it in the year 1866. Both the old editions are from the press of Rastell, but differ very considerably in the text. Dr. Oesterley has been at great pains in tracing the sources of these tales: many of them, however, are unquestionably original. The collection, with all its nonsense, is amusing enough; that it should have a sprinkling of indecency was only to be expected.

**tall**, able, bold, stout: *tall fellows*, THE MERRY WIVES OF WINDSOR, ii. 1. 204; ii. 2. 10; *tall ship*, THE MERCHANT OF VENICE, iii. 1. 5; *Othello*, ii. 1. 79; *as tall a man as any's in Illyria*, TWELFTH NIGHT, i. 3. 18; *tall fellow*, THE TAMING OF THE SHREW, iv. 4. 17; 1 HENRY IV., i. 3. 62; 2 HENRY IV., v. 1. 56; *RICHARD III.*, i. 4. 149; *tall ships*, *RICHARD II.*, ii. 1. 286; *THE TWO NOBLE KINSMEN*, ii. 2. 12; *tall gentleman*, 2 HENRY IV., iii. 2. 60; *Thy spirits are most tall*, HENRY V., ii. 1. 66; *a very tall man*, ROMEO AND JULIET, ii. 4. 30; *yond tall anchoring bark*, KING LEAR, iv. 6. 18; *much tall youth*, ANTONY AND CLEOPATRA, ii. 6. 7; *a tall young man*, THE TWO NOBLE KINSMEN, iv. 1. 82; *a taller man than I*, THE TAMING OF THE SHREW, iv. 1. 9. (I may notice that *tall* sometimes conveyed the idea of a good figure: "*Tal*, or semely, *Decens*, *elegans*." *Prompt. Parv.*; "A goodly and a comely man, or a *tall* man. *Homo eleganti forma*." *Hormanni Vulgaria*, sig. G v. ed. 1530.)

**tall man of his hands** — *As*. See *hands* — *As tall*, etc.

**tallow-catch** (tallow-keech, *Dyce*), 1 HENRY IV., ii. 4. 221.

*Tallow-catch* means "tallow-ketch," that is, a tallow-tub, or perhaps "tallow-keech" (Steevens's conjecture), — a round lump of fat rolled up by the butcher to be carried to the chandler.

**tame** *i' the present peace And quietness of the people, which before Were in wild hurry — His remedies are*, CORIOLANUS, iv. 6. 2. Steevens understands this to mean, His remedies are "*ineffectual* in times of peace like these. When the people were in commotion, his friends might have strove to remedy his disgrace by tampering with them; but now, neither wanting to employ his bravery, nor remembering his former actions, they are unfit subjects for the factious to work upon."

**tamed piece** — *A flat*, "A piece of wine out of which the spirit is all flown" (WARBURTON), TROILUS AND CRESSIDA, iv. 1. 64.

**tang**, a twang, a ringing bell-like sound: *a tongue with a tang*, THE TEMPEST, ii. 2. 48.

**tang**, to twang, to ring out: *let thy tongue tang*, TWELFTH NIGHT, ii. 5. 134; iii. 4. 66.

**tanlings**, persons "subject to the tanning influence of the sun" (Nares's *Gloss.*), or embrowned by it, CYMBELINE, iv. 4. 29.

**tardy**, to delay, to hinder: *But that the good mind of Camillo tardied My swift command*, THE WINTER'S TALE, iii. 2. 159.

**targe** and **target**, *targe and shield*, LOVE'S LABOUR'S LOST, v. 2. 549; *targes*, ANTONY AND CLEOPATRA, ii. 6. 39; CYMBELINE, v. 5. 5; *target*, 1 HENRY IV., ii. 4. 195; 3 HENRY VI., ii. 1. 40; CORIOLANUS, iv. 5. 120; HAMLET, ii. 2. 319; ANTONY AND CLEOPATRA, i. 3. 82; PERICLES, ii. 1. 135; *targets*, HENRY VIII., Prologue, 15; ANTONY AND CLEOPATRA, iv. 8. 31; PERICLES, i. 1. 140. Though

in one passage — see above — Shakespeare makes a distinction between *targe* and *shield*, he probably had no very precise notion concerning the shape and size of the former ; and, indeed, we find *targe*, or *target*, variously described by writers on armour and lexicographers. In all other passages our poet uses *targe* and *target* as synonymous with “ shield.”

**tarre**, to provoke, to incite, to set on, to encourage in an attack, KING JOHN, iv. 1. 117 ; TROILUS AND CRESSIDA, i. 3. 392 ; HAMLET, ii. 2. 349.

**tarriance**, a stay, a tarrying, THE TWO GENTLEMEN OF VERONA, ii. 7. 90.

**Tartar**, Tartarus, TWELFTH NIGHT, ii. 5. 184 ; HENRY V., ii. 2. 123.

**task**, to keep busy, to occupy : *task our thoughts*, HENRY V., i. 2. 6 ; *task his thought*, HENRY V., i. 2. 309 ; *tasking of their minds*, THE MERRY WIVES OF WINDSOR, iv. 6. 30.

**task**, to challenge : *I task the earth to the like* (I task thee to the like, *Dyce*), RICHARD II., iv. 1. 52.

**task**, to tax : *task'd the whole state*, 1 HENRY IV., iv. 3. 92.

**tasking**, a challenging : *How show'd his tasking?* 1 HENRY IV., v. 2. 51.

**tassel-gentle**, properly *tiercel-gentle*, the male of the goshawk, ROMEO AND JULIET, ii. 2. 159 (“Tiercelet. *The Tassell, or male of any kind of Hawke, so tearmed, because he is, commonly, a third part lesse then the female.*” Cotgrave's *Fr. and Engl. Dict.* “Tiercell, Tercell, or Tassell, is the general name for the Male of all large Hawks.” R. Holme's *Academy of Armory and Blazon*, B. ii. c. xi. p. 240). This bird is said to have been called *gentle* on account of its tractable disposition, and the facility with which it was tamed.

**taste**, a trial : *an essay or taste of my virtue*, KING LEAR, i. 2. 44.

**taste to him** — *Who did?* KING JOHN, v. 6. 28; *Even he that led you to this banquet shall Taste to you all*, THE TWO NOBLE KINSMEN, v. 4. 23. Allusions to the royal *taster*, whose office it was to *give the say* (*Prælibare*) — to taste and declare the goodness of the wine and dishes.

**taste, to try, to prove** : *Taste your legs*, TWELFTH NIGHT, iii. 1. 75; *to taste their valour*, TWELFTH NIGHT, iii. 4. 233; *let me taste my horse*, 1 HENRY IV., iv. 1. 119.

“Though nought will be woon here, I say, yet yee can  
Taste other kinsmen, of whom yee may get,” etc.

John Heywood's *Dialogue on Prouerbs*, Part First,  
*Workes*, sig. D 3, ed. 1598;

“I thinke it good to *taste* you with a motion,  
That no way can displease you.”

Thomas Heywood's *Fair Maid of the West*, First Part,  
p. 42, ed. 1631.)

**taste, is *Lepidus* but so** — *And, in some*, JULIUS CÆSAR, iv. 1. 34. “‘In some taste’ is another way of saying, not ‘in some sense,’ but ‘in some measure or degree’” (CRAIK).

**tatter'd battlements**, RICHARD II., iii. 3. 52. (“Boswell suggested that *tottered* [the spelling of the two earliest quartos, which is merely a variety of spelling *tatter'd*] was put for *tottering* . . . if the battlements were *tottering*, they would have been no very good defence for the king.” COLLIER.)

**tottering colours clearly up** — *And wound our*, “Tottering,” here signifies tattered, KING JOHN, v. 5. 7. Dyce reads “*tattering*,” saying that “‘*tottering*’ is nothing more than the old spelling of ‘*tattering*.’” “The active and passive participles are employed by Shakespeare very indiscriminately” (MALONE).

**Taurus?** etc. — *Were we not born under*, TWELFTH NIGHT, i. 3. 129. “Alluding to the medical astrology still preserved in almanacs, which refers the affections of particular parts of the body to the predominance of particular



constellations" (JOHNSON). In Arthur Hopton's *Concordancy of Yeares*, 1615, "1. We have an Adonis-like figure, surrounded by the twelve signs of the zodiac. Taurus claps his hoof on the *neck* of the said figure to denote his government of that part. Sagittarius, Capricornus, Aquarius, and Pisces, intimate, by various pictorial devices, their influence over the lower limbs. 2. In the calendar which precedes the aforesaid figure, we are assured that Taurus 'gouerneth the *necke, throat, and voyce*;' and, moreover, that it is a 'fortunate signe in most things.' The above facts, or reputed facts, serve to illustrate the characters of the two renowned knights. Sir Toby, who is a merciless wit, artfully draws in Sir Andrew to betray his ignorance, and then misleads him by a confident, 'No, sir; it is legs and thighs'—in order to make him give proof of his boastful pretension, 'Faith, I *can* cut a caper!'" (BOLTON CORNEY, in *Notes and Queries*, Sec. Series, vol. vii. p. 400.)

**tawdry-lace**, a sort of ornament worn by women, generally round the neck, — a rustic necklace; said to have its name from Saint Audrey (Etheldreda), *THE WINTER'S TALE*, iv. 4. 244. (" *Tawdry lace* is thus described in Skinner by his friend Dr. Henshawe: '*Tawdry lace*, [that is] *astrigmenta, fimbriæ, seu fasciolæ, emtæ nundinis fano Sanctæ Etheldredæ celebratis: Ut recte monet Doc. Th. H. Etymol. in voce.*'" T. WARTON.)

**tawny coats**, 1 HENRY VI., i. 3. 47, 56; iii. 1. 74. The dress of persons belonging to the ecclesiastical courts, and of the retainers of a bishop.

**taxation**, censure, satire, invective: *whipped for taxation*, *AS YOU LIKE IT*, i. 2. 76.

**taxing**, censure, satire, invective, *AS YOU LIKE IT*, ii. 7. 86.

**teen**, grief, trouble, vexation, *THE TEMPEST*, i. 2. 64; *LOVE'S LABOUR'S LOST*, iv. 3. 160; *RICHARD III.*, iv. 1. 97; *ROMEO*

AND JULIET, i. 3. 14; VENUS AND ADONIS, 808; A LOVER'S COMPLAINT, 192.

**teeth** — *Did it from his*, ANTONY AND CLEOPATRA, iii. 4. 10.

This expression, not understood by Steevens, is rightly explained, "to appearance only, not seriously," by Pye, who also cites from Dryden's *Wild Gallant*, "I am confident she is only angry *from the teeth* outwards."

**Telamon for his shield** — *More mad Than*, "that is, than Ajax Telamon for the armour of Achilles, the most valuable part of which was the shield" (STEEVENS), ANTONY AND CLEOPATRA, iv. 13. 2.

**tell**, to count: *One: tell*, THE TEMPEST, ii. 1. 15; *Tell the clock there*, RICHARD III., v. 3. 276; *as thou canst tell in a year*, KING LEAR, ii. 4. 54.

**tell ten**, THE TWO NOBLE KINSMEN, iii. 5. 81. She means — if he cannot *count ten*, he is, as she has just pronounced him to be, a fool. ("There are many [among the American tribes] who cannot reckon farther than three; and have no denomination to distinguish any number above it." Robertson's *Hist. of America*, vol. i. p. 310, ed. 1777, 4to.)

**tell** — *I cannot*, I cannot tell what to think of it, what to make of it, THE TAMING OF THE SHREW, i. 1. 128; iv. 3. 22; iv. 4. 88; 2 HENRY IV., i. 2. 159; HENRY V., ii. 1. 20; RICHARD III., i. 3. 70; CORIOLANUS, iv. 5. 156. (This expression has been frequently misunderstood: yet it is common enough; so Greene: "*I cannot tell*, they preach faith, faith, and say that doing of almes is papistry," etc. *Quip for an Vpstart Courtier*, sig. F 4, ed. 1620.)

**temper**, temperament, constitution: *A man of such 'a feeble temper*, JULIUS CÆSAR, i. 2. 129.

**temper**, to mould, to work, to fashion: *Where you may temper her*, THE TWO GENTLEMEN OF VERONA, iii. 2. 64;

*And temper him with all the art I have, To, etc.*, *TITUS ANDRONICUS*, iv. 4. 109; *I have him already tempering between my finger and my thumb, and shortly will I seal with him*, *2 HENRY IV.*, iv. 3. 127; *What wax so frozen but dissolves with tempering?* *VENUS AND ADONIS*, 565; *That tempers him to this extremity*, *RICHARD III.*, i. 1. 65.

**temper**, to compound, to form by mixture: *The poison of that lies in you to temper*, *MUCH ADO ABOUT NOTHING*, ii. 2. 19; *a poison, I would temper it*, *ROMEO AND JULIET*, iii. 5. 97; *To temper poisons for her*, *CYMBELINE*, v. 5. 250 (where, according to Mr. Collier, *temper* does not mean merely to prepare or compound, but render them of a peculiar strength); *a poison temper'd by himself*, *HAMLET*, v. 2. 320.

**temper**, to work together to a proper consistence: *temper clay with blood of Englishmen*, *2 HENRY VI.*, iii. 1. 311; *with this hateful liquor temper it*, *TITUS ANDRONICUS*, v. 2. 200; *cast you with the waters that you lose To temper clay*, *KING LEAR*, i. 4. 304.

**temper with the stars**, “conform their temper to their destiny” (JOHNSON), “accept their destiny without complaint” (STAUNTON), *3 HENRY VI.*, iv. 6. 29.

**temperance**, temperature: *of subtle, tender and delicate temperance*, *THE TEMPEST*, ii. 1. 41. On the immediately following speech, *Temperance was a delicate wench*, Steevens observes that “in the puritanical times it was usual to christen children from the titles of religious and moral virtues.”

**temple** — *First, forward to the*, *THE MERCHANT OF VENICE*, ii. 1. 44. As these words completely puzzled Mr. Keightley, who felt confident that “*temple*” should be altered to “*table*” (see *Notes and Queries*, third series, vol. iv. p. 121), I may observe that the Prince of Morocco was to go “forward to the temple,” there to take the oath required

from each of Portia's suitors before the trial of the caskets. This is to be gathered from the rest of the passage [lines 38-45] :

" *Por.* You must take your chance;  
And either not attempt to choose at all,  
Or swear before you choose, if you choose wrong,  
Never to speak to lady afterward  
In way of marriage: therefore be advised.  
*Mor.* Nor will not. Come, bring me unto my chance.  
*Por.* *First, forward to the temple:* after dinner  
Your hazard shall be made."

And it becomes perfectly certain from the dialogue between Portia and the Prince of Arragon in ii. 9. 4-19: -

" *Por.* Behold, there stand the caskets, noble prince: etc.  
*Ar.* I am enjoin'd by oath to observe three things:  
First, never to unfold to any one  
Which casket 'twas I chose; next, if I fail  
Of the right casket, never in my life  
To woo a maid in way of marriage:  
Lastly,  
If I do fail in fortune of my choice,  
Immediately to leave you and be gone.  
*Por.* To these injunctions every one doth swear  
That comes to hazard for my worthless self.  
*Ar.* And so have I address'd me," etc. —

which concluding words Steevens rightly explains, "I have prepared myself by the same ceremonies." "The temple" we may suppose to have been somewhere in the grounds of Portia at Belmont; but Shakespeare doubtless troubled himself no more about its exact locality than he did about the impropriety of a Moorish prince taking an oath in a Christian place of worship.

**temporary meddler**, "one who introduces himself, as often as he can find opportunity, into other men's concerns" (HENLEY), *MEASURE FOR MEASURE*, v. 1. 145.

**temptation**, *Where prayers cross — For I am that way going to*, *MEASURE FOR MEASURE*, ii. 2. 158. "The petition of

the Lord's Prayer, 'lead us not into temptation,' is here considered as crossing or intercepting the onward way in which Angelo was going; this appointment of his for the morrow's meeting being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart" (HENLEY).

**ten bones** — *By these*, By these fingers, 2 HENRY VI., i. 3. 188.

**ten commandments** — *My*, The nails of my fingers, 2 HENRY VI., i. 3. 140.

**ten groats is for the hand of an attorney** — *As fit as*, ALL 'S WELL THAT ENDS WELL, ii. 2. 20. This sum, three shillings and fourpence, was formerly his fee.

**ten groats too dear** — Groom. *Hail, royal prince!* K. Rich. *Thanks, noble peer; The cheapest of us is*, RICHARD II., v. 5. 68. "It must be recollected that *royals* and *nobles* were names of coins" (BOSWELL). See *royal* and *second noble* in the present Glossary.

**ten masts at each**, "Ten masts joined each to the other," KING LEAR, iv. 6. 53.

**ten [godfathers] more** — *Thou shouldst have had*, "That is, a jury of twelve men, to condemn thee to be hanged" (THEOBALD), THE MERCHANT OF VENICE, iv. 1. 394.

**tench** — *I am stung like a*, 1 HENRY IV., ii. 1. 14. See *loach*, etc.

**tender**, regard, kind concern, care: *And show'd thou makest some tender of my life*, 1 HENRY IV., v. 4. 49; *in the tender of a wholesome meal*, KING LEAR, i. 4. 209.

**tender**, "dear, the object of tenderness and care" (MALONE): *Whose life 's as tender to me as my soul*, THE TWO GENTLEMEN OF VERONA, v. 4. 37.

**tender**, to regard, to esteem, to take care of, to have consideration for, to look upon with kindness or affection:

*And how does your content Tender your own good fortune?* THE TEMPEST, ii. 1. 261; *I thank you, madame, that you tender her*, THE TWO GENTLEMEN OF VERONA, iv. 4. 136; *He shall not die; so much we tender him*, THE COMEDY OF ERRORS, v. 1. 132; *By my life, I do; which I tender dearly*, AS YOU LIKE IT, v. 2. 65; *tender well my hounds*, THE TAMING OF THE SHREW, Induction, i. 14; *But we our kingdom's safety must so tender*, HENRY V., ii. 2. 175; *I tender so the safety of my liege*, 2 HENRY VI., iii. 1. 277; *As well I tender you and all of yours!* RICHARD III., ii. 4. 72; *I tender not thy beauteous princely daughter!* RICHARD III., iv. 4. 405; *Tender yourself more dearly*, HAMLET, i. 3. 107; *Tender my suit*, THE RAPE OF LUCRECE, 534; *Tendering my ruin* ("Watching me with tenderness in my fall," JOHNSON), 1 HENRY VI., iv. 7. 10.

**tender-hefted**, KING LEAR, ii. 4. 170. "*Hefted* seems to mean the same as *heaved*. *Tender-hefted*, that is, whose bosom is agitated by tender passions" (STEEVENS). Compare *hefts*.

**tenner**, tenor (so written for the rhyme), THE TWO NOBLE KINSMEN, iii. 5. 126.

**tent**, a roll of lint for searching or cleansing a wound or sore, a probe: *the tent that searches To the bottom of the worst*, TROILUS AND CRESSIDA, ii. 2. 16; *Who keeps the tent now* (quibbled upon), TROILUS AND CRESSIDA, v. 1. 10; *Nor tent to bottom that*, CYMBELINE, iii. 4. 114.

**tent**, to search with a tent, to probe (see the preceding article): *And tent themselves with death*, CORIOLANUS, i. 9. 31; *You cannot tent yourself*, CORIOLANUS, iii. 1. 236; *I'll tent him to the quick*, HAMLET, ii. 2. 593.

**tent in my cheeks** — *The smiles of knaves*, CORIOLANUS, iii. 2. 116. Here, says Johnson, "to *tent* is to take up residence;" which, I believe, is the right explanation, though Mr. Grant White gives a very different one.

**tents, and canopies** — *Costly apparel*, THE TAMING OF THE SHREW, ii. 1. 344. Here *tents* has been explained “hangings.”

**tercel, for all the ducks i' the river** — *The falcon as the*, TROILUS AND CRESSIDA, iii. 2. 51. See *tassel-gentle*. “Pandarus means that he'll match his niece against her lover for any bet. The *tercel* is the *male* hawk; by the *falcon* we generally understand the *female*” (THEOBALD). “Mr. M. Mason observes, that the meaning of this difficult passage is, ‘I will back the falcon against the tiercel,—I will wager that the falcon is *equal* to the tiercel’” (STEEVENS).

**Tereus, etc.** — *Some*, TITUS ANDRONICUS, ii. 4. 26. “Tereus having ravished Philomela his wife's sister, cut out her tongue, to prevent a discovery” (MALONE).

**Termagant** — *Whipped for o'erdoing*, HAMLET, iii. 2. 13. *Termagant* (a Saracen deity, at least such according to the crusaders and the old romance-writers) was, like Herod, along with whom Shakespeare here mentions him, a character in our early Miracle-plays.

**terminations, words, terms**, MUCH ADO ABOUT NOTHING, ii. 1. 221.

**termless**, beyond the power of *terms* or words to describe justly, A LOVER'S COMPLAINT, 94.

**test** — *overt*, “open proofs, external evidence” (JOHNSON), OTHELLO, i. 3. 107.

**testament of bleeding war** — *The purple*, RICHARD II., iii. 3. 94. “I believe our author uses the word *testament* in its legal sense. Bolingbroke is come to open the testament of war, that he may peruse what is decreed there in his favour. *Purple* is an epithet referring to the future effusion of blood” (STEEVENS).

**tested gold**, gold brought to the test, pure, MEASURE FOR MEASURE, ii. 2. 149.



- tester**, a coin, the value of which in Shakespeare's days was sixpence, *THE MERRY WIVES OF WINDSOR*, i. 3. 84 ; 2 *HENRY IV.*, iii. 2. 268. (The word was variously written, — *teston*, *tester*, *testern*, *testril*, — and derived from a silver French coin named *teston*, because it had the king's head [*teste*] on it.)
- testerned me**, give me a *testern*, *THE TWO GENTLEMEN OF VERONA*, i. 1. 135. See the preceding article.
- testimonied**, witnessed, tested, tried, *MEASURE FOR MEASURE*, iii. 2. 134.
- testril**, a sixpence, *TWELFTH NIGHT*, ii. 3. 32. See *tester*.
- tetchy**, touchy, peevish, fretful, *RICHARD III.*, iv. 4. 168 ; *TROILUS AND CRESSIDA*, i. 1. 95 ; *ROMEO AND JULIET*, i. 3. 33.
- tetter**, to infect with tetter, scab, scurf, *CORIOLANUS*, iii. 1. 79.
- Tewksbury mustard**, 2 *HENRY IV.*, ii. 4. 231. It "was famous very early. Shakespeare speaks only of its thickness, but others have celebrated its pungency." Nares's *Gloss*.
- than**, a form of *then*, for the sake of the rhyme : *and than Retire again*, *THE RAPE OF LUCRECE*, 1440.
- thane**, "a title of honour, used among the ancient Scots, which seems gradually to have declined in its signification" (Jamieson's *Etym. Dict. of the Scottish Language*, where much will be found concerning the term), *MACBETH*, i. 2. 46 ; i. 3. 48, 49, 71, 72, 87, 105, 106, 108, 109, 116, 119, 122, 133 ; i. 5. 31, 59 ; i. 6. 20 ; ii. 2. 44 ; ii. 3. 43 ; iv. 1. 72 ; *thanes*, *MACBETH*, i. 4. 35 ; v. 3. 7, 49 ; v. 7. 26 ; v. 8. 62.
- thanking**, thanks, *ALL'S WELL THAT ENDS WELL*, iii. 5. 95 ; *thankings*, *MEASURE FOR MEASURE*, v. 1. 4 ; *ROMEO AND JULIET*, iii. 5. 152 ; *CYMBELINE*, v. 5. 407.

## 322 Tharborough — Thick-pleached

**tharborough**, a corruption of *thirdborough* (which see), LOVE'S LABOUR'S LOST, i. 1. 182.

**thatch** *your poor thin roofs With burdens of the dead*, TIMON OF ATHENS, iv. 3. 144. When our author wrote this play, the wearing of false hair was in high fashion among ladies. Compare his lxxviii<sup>th</sup> Sonnet.

**their high wrongs I am struck to the quick** — *Though with, Though with the high wrongs done by them to me, etc.*, THE TEMPEST, v. 1. 25; *that their punishment Might have the freer course*, that the punishment inflicted by Cornwall and Regan on Gloucester might, etc., KING LEAR, iv. 2. 93.

**then** — *I thought so*, OTHELLO, v. 2. 195. "That is, at the instant when she gave Desdemona's handkerchief to Iago; for even *then* Emilia appears to have suspected it was sought after for no honest purpose, and therefore asks her husband, 'What will you do with it?' etc." (STEEVENS).

**theoric**, a theory, ALL 'S WELL THAT ENDS WELL, iv. 3. 135; HENRY V., i. 1. 52; OTHELLO, i. 1. 24.

**thews**, muscular strength, bodily vigour, JULIUS CÆSAR, i. 3. 81; HAMLET, i. 3. 12; *thewes*, 2 HENRY IV., iii. 2. 251. ("*Thews* . . . qualifications or qualities, bodily or mental." Richardson's *Dict.* "In all the three passages by *thews* Shakespeare means unquestionably brawn, nerves, muscular vigour." CRAIK.)

**thick**, in quick succession, rapidly: *As thick as hail*, MACBETH, i. 3. 97; *Why do you send so thick?* ANTONY AND CLEOPATRA, i. 5. 63; *Weak words, so thick come in his poor heart's aid*, etc., THE RAPE OF LUCRECE, 1784; *My heart beats thicker than a feverous pulse*, TROILUS AND CRESSIDA, iii. 2. 35; *thick-coming fancies*, MACBETH, v. 3. 38.

**thick** — *Speak*. See *speak thick*.

**thick-pleached**, thickly interwoven, MUCH ADO ABOUT NOTHING, i. 2. 8. See *pleached*.

**thick-skin**, a numskull, a lout, THE MERRY WIVES OF Windsor, iv. 5. 1; A MIDSUMMER-NIGHT'S DREAM, iii. 2. 13.

**think, and die**, give way to *thought* or melancholy and die, ANTONY AND CLEOPATRA, iii. 13. 1. See *thought*.

**think scorn**, to disdain: *I think scorn to sigh*, LOVE'S LABOUR'S LOST, i. 2. 61; *these lovers think no scorn*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 136; *The nobility think scorn*, 2 HENRY VI., iv. 2. 12; *their blood thinks scorn* (is indignantly impatient), CYMBELINE, iv. 4. 53.

**thinks 't thee**, HAMLET, v. 2. 63. A contraction of *thinks it thee*.

**third** (thread, Dyce) *of mine own life* — A, THE TEMPEST, iv. 1. 3. The folio has "*a third of mine own life*," which is rather an old spelling than a mistake; in early books we occasionally find "third" for "thrid," that is, *thread*. The form "thrid" occurs in Dryden, and, I believe, in still more recent writers. In a volume which I published in 1853, I observed: "In case any future editor should still be inclined to make Prospero term Miranda 'a *third* of his life' (the folio having here 'third' = thrid, thread), it may be well to remark, that in the language of poetry, from the earliest times, a beloved object has always been spoken of, not as the *third*, but as the *half* of another's life or soul: so Meleager, ἀμισύ μὲν ψυχῆς; and Horace, *animæ dimidium meæ*." [1866. So, too, in prose: "But when I came againe to my selfe, and saw my selfe alone in that Galley, and the other steering a contrary course, and gone cleane out of sight from us, carrying away with them *the one halfe of my soule* (Leonisa), or, to say better, all of it, my heart was clouded anew," etc. Mabbe's translation of Cervantes's *Exemplarie Novells*, *The Liberall Lover*, p. 125, ed. 1640.] This remark, however, which I still think holds good against the reading of the folio, had no weight with the late Joseph Hunter (a lover of subtleties), who, in a printed Letter addressed to me, defended that read-

### 324 Thirdborough — Thought-executing

ing, attaching to it a ridiculously forced meaning: nor has my remark had any influence on the Cambridge Editors, who retain here the misprint, or rather the old spelling (due to some scribe probably), "third."

**thirdborough**, THE TAMING OF THE SHREW, Induction, 1. 9.

"The office of *thirdborough* is the same with that of *constable*, except in places where there are both, in which case the former is little more than the constable's assistant" (RITSON).

**thirds** *his own worth . . . When that his action's dregg'd with mind assured 'Tis bad he goes about? — What man,* THE TWO NOBLE KINSMEN, i. 2. 96. "The meaning is, what man can exert a third part of his powers when his mind is clogged with a consciousness that he fights in a bad cause, etc.?" (MASON).

**this**, used for *thus*: *What am I, that thou shouldst contemn me this?* VENUS AND ADONIS, 205.

**Thomas tapster**, MEASURE FOR MEASURE, i. 2. 106. "Why does she [Mistress Overdone] call the clown by this name, when it appears from his own showing that his name was *Pompey*? Perhaps she is only quoting some old saying or ballad" (DOUCE). No; *Thomas* or *Tom* was the name commonly applied to a *tapster*; for the sake of the alliteration, it would seem. See the passage cited from Greene under *froth and lime*.

**thought**, melancholy: *that was begot of thought, As You LIKE IT*, iv. 1. 191; *take thought and die for Cæsar, JULIUS CÆSAR*, ii. 1. 187; *the pale cast of thought, HAMLET*, iii. 1. 85; *Thought and affliction, HAMLET*, iv. 5. 184; *but thought will do 't, ANTONY AND CLEOPATRA*, iv. 6. 36 (To this sense of *thought* Malone refers *she pined in thought, TWELFTH NIGHT*, ii. 4. 111; but, as Douce observes, "melancholy" occurs in the next line).

**thought-executing**, "Doing execution with rapidity equal to thought" (JOHNSON), KING LEAR, iii. 2. 4.

**thou 'rt**, thou wert : *be quick, thou 'rt best*, THE TEMPEST, i. 2. 366.

**thou'st him**, TWELFTH NIGHT, iii. 2. 42. To "*thou*" any one, except persons of very inferior condition, was formerly considered as a mark of insult.

**Thracian fatal steeds** — *The*, 3 HENRY VI., iv. 2. 21. "We are told by some of the writers on the Trojan story, that the capture of these horses was one of the necessary preliminaries to the fate of Troy" (STEEVENS).

**Thracian poet's feet** — *At the*, ORPHEUS, TITUS ANDRONICUS, ii. 4. 51.

**Thracian tyrant** — *The*, Polymestor or Polymnestor, TITUS ANDRONICUS, i. 1. 138.

**thrasonical**, boastful (from *Thraso*), LOVE'S LABOUR'S LOST, v. 1. 11; AS YOU LIKE IT, v. 2. 29.

**thread and thrum**, A MIDSUMMER-NIGHT'S DREAM, v. 1. 278.

"An expression borrowed from weaving; the *thread* being the substance of the warp, the *thrum*, the small tuft beyond, where it is tied." Nares's *Gloss*.

**three'** — *The picture of 'we*, TWELFTH NIGHT, ii. 3. 16.

"Shakespeare had in his thoughts a common sign, in which two wooden heads are exhibited with this inscription under it, '*We three* loggerheads be.' The spectator or reader is supposed to make the third" (MALONE). "The original picture, or sign as it sometimes was, seems to have been two fools. . . . Sometimes, as Mr. Henley has stated, it was two asses" (DOUCE).

**three-farthings goes !'** — '*Look, where*, KING JOHN, i. 1. 143.

An allusion to the three-farthing silver pieces of Queen Elizabeth, which were very thin, and had the profile of the sovereign with a rose at the back of her head; and we must remember that in Shakespeare's time sticking roses in the ear was a court-fashion.

**three-hooped pot** — *The*. See *hoops*, etc.

**three-inch fool**, a fool three inches long (alluding to Grumio's diminutive size), *THE TAMING OF THE SHREW*, iv. 1. 23.

**three-man beetle** — *Fillip me with a*, 2 *HENRY IV.*, i. 2. 215.

"A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two or three feet long, at right angles, over a stick about two or three inches diameter. Then placing the toad at one end of the board, the other end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Filliping the Toad*. — A *three-man beetle* is an implement used for driving piles; it is made of a log of wood, about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short and two long handles. A man at each of the long handles manages the fall of the beetle, and a third man, by the short handle, assists in raising it to strike the blow. Such an implement was, without doubt, very suitable for *filliping* so corpulent a being as Falstaff" (*JOHNSON*, the architect).

**three-man songmen**, singers of songs in three parts, *THE WINTER'S TALE*, iv. 3. 40.

**three-nook'd**, "Having three corners or angles" (*Craven Gloss.*): *the three-nook'd world*, *ANTONY AND CLEOPATRA*, iv. 6. 6. (Compare with *King John*, v. 7. 116, "Come the *three corners of the world* in arms," etc.)

**three-pence bow'd would hire me** — *A*, *HENRY VIII.*, ii. 3. 36.

An allusion, as Mr. Fairholt observes, to the old custom of ratifying an agreement by a bent coin; but there were no three-pences so early as the reign of Henry VIII.

**three-pile**, three-piled velvet, velvet of the richest and costliest kind, *THE WINTER'S TALE*, iv. 3. 13.

**three-piled**, used metaphorically; see the preceding article: *thou'rt a three-piled piece*, *MEASURE FOR MEASURE*, i. 2. 32; *Three-piled hyperboles*, *LOVE'S LABOUR'S LOST*, v.

2. 407. In the former passage *three-piled* seems to mean "first-rate," but with a quibbling allusion; see *piled*. In the second passage *Three-piled* is equivalent to "high-flown."

**threne**, a funeral song, a dirge, THE PHOENIX AND TURTLE, 49.

**thrice-crowned queen of night**, AS YOU LIKE IT, iii. 2. 2.

"Alluding to the triple character of Proserpine, Cynthia, and Diana" (JOHNSON).

**thrice repured**, thrice-repurified = thrice purified, TROILUS AND CRESSIDA, iii. 2. 21.

**throng** — *A short knife and a*, Go and cut purses in a crowd (purses being formerly worn at the girdle), THE MERRY WIVES OF WINDSOR, ii. 2. 16. Compare *Nor cutpurses come not to throngs*, KING LEAR, iii. 2. 88.

**thronged**, crowded, pressed: *earth is throng'd By man's oppression* ("The earth is oppressed by the injuries which crowd upon her," BOSWELL), PERICLES, i. 1. 101; *A man throng'd up* (pressed up, drawn together, shrunk up?) *with cold*, PERICLES, ii. 1. 73; *Here one being throng'd bears back*, THE RAPE OF LUCRECE, 1417.

**throstle**, the thrush (properly the song-thrush), A MIDSUMMER-NIGHT'S DREAM, iii. 1. 116; THE MERCHANT OF VENICE, i. 2. 54.

**throughfare**, a thoroughfare, CYMBELINE, i. 2. 9; *throughfares*, THE MERCHANT OF VENICE, ii. 7. 42.

**throughly**, thoroughly, THE TEMPEST, iii. 3. 14; THE TWO GENTLEMEN OF VERONA, i. 2. 115; THE MERRY WIVES OF WINDSOR, i. 4. 82; MEASURE FOR MEASURE, v. 1. 258; MUCH ADO ABOUT NOTHING, iv. 1. 200; THE MERCHANT OF VENICE, iv. 1. 168; THE TAMING OF THE SHREW, iv. 4. 11; THE WINTER'S TALE, ii. 1. 99; HENRY VIII., v. 1. 110; HAMLET, iv. 5. 133; KING LEAR, iv. 7. 97; CYMBELINE, ii. 4. 12; iii. 6. 36.



**throw** — *You can fool no more money out of me at this*, TWELFTH NIGHT, v. 1. 37. Here perhaps *throw* is used with a quibble, — the word meaning both “a throw of the dice” and “time” (the latter signification being common in our earliest poets).

**thrum**. See *thread* and *thrum*.

**thrummed hat**, a hat composed of weaver’s *thrums* (see *thread* and *thrum*) or of very coarse woollen cloth, THE MERRY WIVES OF WINDSOR, iv. 2. 66.

**thumb at them** — *I will bite my*. See *bite my thumb*, etc.

**thump, then, and I flee**, LOVE’S LABOUR’S LOST, iii. 1. 60; *thumped him with thy bird-bolt*, LOVE’S LABOUR’S LOST, iv. 3. 20. “*Thumping* was a technical term in shooting, applied to the stroke of the bullet or arrow” (HALLIWELL).

**thunder-stone**, JULIUS CÆSAR, i. 3. 49; CYMBELINE, iv. 2. 272; *Are there no stones in heaven But what serve for the thunder?* OTHELLO, v. 2. 238. “*Thunder-stone*. The same as thunderbolt; both formed upon an erroneous fancy, that the destruction occasioned by lightning was effected by some solid body.” Nares’s *Gloss*. “The thunder-stone is the imaginary product of the thunder, which the ancients called *Brontia*, mentioned by Pliny (*N. H.* xxxvii. 10) as a species of gem, and as that which, falling with the lightning, does the mischief. It is the fossil commonly called the Belemnite, or Finger-stone, and now known to be a shell” (CRAIK).

**thwart**, perverse, KING LEAR, i. 4. 283.

**Tib**, a low, common woman (“*A tib, mulier sordida.*” Coles’s *Lat. and Engl. Dict.*), ALL’S WELL THAT ENDS WELL, ii. 2. 21; PERICLES, iv. 6. 164.

**tice**, to entice, (vice, *Cambridge*) THE WINTER’S TALE, i. 2. 416; *ticed*, TITUS ANDRONICUS, ii. 3. 92.

**tick-tack**, properly, a game at tables, a sort of backgammon, MEASURE FOR MEASURE, i. 2. 183. “*‘Jouer au tric-trac’*”

is used in French in a wanton sense" (MALONE). (In Weaver's *Lusty Juuentus*, Hipocrisye, seeing Lusty Juuentus kiss Abhominable Lyuing, says,

"What a hurly burly is here!  
Smicke smacke, and all thys gere!  
You well [will] to *tycke take*, I fere,  
Yf thou had tyme." Sig. D i verso, ed. 4to, n. d.)

**tickle**, tottering, unsteady: *thy head stands so tickle on thy shoulders*, MEASURE FOR MEASURE, i. 2. 165; *the state of Normandy Stands on a tickle point*, 2 HENRY VI., i. 1. 211.

**tickle o' the sere**. See *sere* — *The clown*, etc.

**tickle-brain**, a cant name for a species of strong liquor, 1 HENRY IV., ii. 4. 386.

**tide** — *Even at the turning o' the*, HENRY V., ii. 3. 13. "It has been a very old opinion, which Mead, *De imperio solis*, quotes as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion; but we find that it was common among the women of the poet's time" (JOHNSON).

**tide of times** — *In the*, "In the course of times" (JOHNSON), JULIUS CÆSAR, iii. 1. 258.

**tides**, times: *high tides* ("solemn seasons, times to be observed above others," STEEVENS), KING JOHN, iii. 1. 86; *he keeps his tides well* (with a quibble), TIMON OF ATHENS, i. 2. 55.

**tidy**, in good condition, plump, 2 HENRY IV., ii. 4. 221.

**tied were lost** — *It is no matter if the*, THE TWO GENTLEMEN OF VERONA, ii. 3. 34. Boswell traces this quibble to Heywood's *Three Hundred Epigrams*:

"The *tide* tarieth no man, but here to scan,  
Thou art *tide* so, that thou tarest euery man."  
Ep. 170, sig. o 4, *Workes*, 1598.

**Tiger** — *Master o' the*. See *Aleppo*, etc.

**tight**, adroit, alert : *my queen's a squire More tight at this than thou*, ANTONY AND CLEOPATRA, iv. 4. 15.

**tightly**, adroitly, alertly, smartly, THE MERRY WIVES OF WINDSOR, i. 3. 76 ; ii. 3. 59.

**tike**, a dog, a cur : *Base tike* (as a term of reproach), HENRY V., ii. 1. 28 ; *bobtail tike*, KING LEAR, iii. 6. 69.

**tilly-fally**. See the next article.

**tillyvally**, TWELFTH NIGHT, ii. 3. 75. An interjection of contempt. Its etymology is quite uncertain ; Steevens would derive it from the Latin *tili-vilitium* ; according to Douce, it is properly a hunting phrase borrowed from the French. The Hostess corrupts it to *tilly-fally*, 2 HENRY IV., ii. 4. 79.

**tilth**, land tilled, cultivated, prepared for sowing : *Bourn, bound of land, tilth, vineyard, none*, THE TEMPEST, ii. 1. 146 ; *Our corn 's to reap, for yet our tilth 's* (tithe's, Cambridge) *to sow*, MEASURE FOR MEASURE, iv. 1. 74.

**tilth**, tillage : *Expresseth his full tilth and husbandry*, MEASURE FOR MEASURE, i. 4. 44.

**time and the hour**, MACBETH, i. 3. 147. A pleonastic expression not unfrequent in our early writers.

**time** *Goes upright with his carriage*, THE TEMPEST, v. 1. 2. "Alluding to one carrying a burden. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burden" (STEEVENS).

**timeless**, untimely, THE TWO GENTLEMEN OF VERONA, iii. 1. 21 ; RICHARD II., iv. 1. 5 ; 1 HENRY VI., v. 4. 5 ; 2 HENRY VI., iii. 2. 187 ; 3 HENRY VI., v. 6. 42 ; RICHARD III., i. 2. 117 ; TITUS ANDRONICUS, ii. 3. 265 ; ROMEO AND JULIET, v. 3. 162.

**timely**, early : *to call timely on him*, MACBETH, ii. 3. 44 ; *too timely shaded*, THE PASSIONATE PILGRIM, x. 3 ; *timelier than my purpose*, ANTONY AND CLEOPATRA, ii. 6. 51.

**timely-parted ghost** — *A*, 2 HENRY VI., iii. 2. 161. Here, as frequently in our early writers, the word *ghost* signifies “a dead body.” “A *timely-parted* ghost means a *body* that has become inanimate in the common course of nature; to which violence has not brought a *timeless* end. The opposition is plainly marked afterwards by the words ‘As guilty of Duke Humphrey’s *timeless death*’” (MALONE). “It has been very plausibly suggested that *timely* signifies *in proper time*, as opposed to *timeless*; yet in this place it seems to mean *early, recently, newly*” (DOUCE). (That the word *ghost* continued to be used in the sense of “dead body” long after Shakespeare’s days is shown by the following lines :

“What stranger who had seen thy shriv’led skin,  
Thy thin, pale, gastly face, would not have been  
Conceited he had seen a *ghost* i’ th’ bed,  
New risen from the grave, not lately dead?”

*An Elegie on the death of Mr. Frear, etc.*, Hookes’s  
*Amanda*, 1653, p. 207 [107].)

**time-pleaser**, “one who complies with prevailing opinions whatever they be” (Johnson’s *Dict.*), TWELFTH NIGHT, ii. 3. 138; *Time-pleasers*, CORIOLANUS, iii. 1. 45.

**tinct**, colour, dye, stain : *As will not leave their tinct*, HAMLET, iii. 4. 91; *blue of heaven’s own tinct*, CYMBELINE, ii. 2. 23.

**tinct**, tincture, the grand elixir of the alchemists : *the tinct and multiplying medicine*, ALL ’S WELL THAT ENDS WELL, v. 3. 102; *that great medicine hath With his tinct gilded thee*, ANTONY AND CLEOPATRA, 1. 5. 37 (see *medicine hath With*, etc.).

**tinctures, stains** — *Great men shall press For*, JULIUS CÆSAR, ii. 2. 89. “*Tinctures* and *stains* are understood both by Malone and Steevens as carrying an allusion to the practice of persons dipping their handkerchiefs in the blood of those whom they regarded as martyrs. And it must be

confessed that the general strain of the passage, and more especially the expression 'shall *press* for tinctures,' etc., will not easily allow us to reject this interpretation. Yet does it not make the speaker assign to Cæsar by implication the very kind of death Calpurnia's apprehension of which he professes to regard as visionary? The pressing for tinctures and stains, it is true, would be a confutation of so much of Calpurnia's dream as seemed to imply that the Roman people would be delighted with his death:

' Many lusty Romans  
Came smiling, and did bathe their hands in it.'

Do we refine too much in supposing that this inconsistency between the purpose and the language of Decius is intended by the poet, and that in this brief dialogue between him and Cæsar, in which the latter suffers himself to be so easily won over, — persuaded and relieved by the very words that ought naturally to have confirmed his fears, — we are to feel the presence of an unseen power driving on both the unconscious prophet and the blinded victim?" (CRAIK).

**tire**, to pull, to tear, to seize eagerly, to feed ravenously; often used metaphorically (a term in falconry, and frequently applied to other birds of prey, as well as to hawks: *Fr. tîrer*): *Tire on the flesh of me and of my son*, 3 HENRY VI., i. 1. 269; *And in his will his wilful eye he tired* ("glutted," STEEVENS), THE RAPE OF LUCRECE, 417; *Tires with her beak on feathers, flesh and bone*, VENUS AND ADONIS, 56; *disedged by her That now thou tirest on*, CYMBELINE, iii. 4. 93; *Upon that were my thoughts tiring*, TIMON OF ATHENS, iii. 6. 4.

**tire**, to attire: *the tired horse* (the horse adorned with ribbons or trappings), LOVE'S LABOUR'S LOST, iv. 2. 120. Farmer chose to fancy that Bankes's horse (see *horse* — *The danc-ing*) is here alluded to.

**tire**, an attire, a dress : *in that tire* (time, Cambridge) *Shall Master Slender steal my Nan away*, THE MERRY WIVES OF WINDSOR, iv. 4. 72.

**tire**, a head-dress : *If I had such a tire*, THE TWO GENTLEMEN OF VERONA, iv. 4. 181 ; *any tire of Venetian admittance*, THE MERRY WIVES OF WINDSOR, iii. 3. 49 ; *I like the new tire within*, MUCH ADO ABOUT NOTHING, iii. 4. 12 ; *my tires and mantles*, ANTONY AND CLEOPATRA, ii. 5. 22.

**tire about you** — *Rich*, PERICLES, iii. 2. 22. Qy. does *tire* here mean bed-clothes (στρώματα) ?

**tire-valiant** — *The*, Some sort of fanciful head-dress, THE MERRY WIVES OF WINDSOR, iii. 3. 49.

**tiring-house**, attiring-house, — dressing-room of a theatre, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 4.

**tithing to tithing** — *From*, KING LEAR, iii. 4. 132. "A *tithing* is a division of a place, a district ; the same in the country as a ward in the city" (STEEVENS).

**title-leaf** — *Like to a*, 2 HENRY IV., i. 1. 60. "In the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black" (STEEVENS). He means, I believe, that the title-page exhibited the title in white letters on a black ground : the intermediate leaves were, of course, quite black.

**to**, a prefix very common in our earliest writers : *And, fairy-like, to-pinch* (to pinch, Cambridge) *the unclean knight*, THE MERRY WIVES OF WINDSOR, iv. 4. 56 ; *And all to-topple* (all-to topple, Cambridge), PERICLES, iii. 2. 17 ; *the gods to-bless your honour !* PERICLES, iv. 6. 20 ; *It was not she that call'd him all to-naught* (to nought, Cambridge), VENUS AND ADONIS, 993. "To, in composition with verbs, is usually augmentative, but sometimes pleonastic." Madden's *Glossary to Havelok the Dane*. In such sentences when *all* precedes *to*, some editors print *all-to* ; but wrongly. "It is a mistake to suppose that in these in-

stances *all* is coupled with *to*, and that it becomes equivalent to *omnino* from being thus conjoined. It would have this sense quite as much if *to* did not follow ; as, *all tattered and torn*, *all forlorn* ; and it is no more coupled with *to* than with *be* in *all besmeared*. In such expressions as *all to torne*, *all to broke*, the *to* is connected with the following participle as a prefix ; and frequently occurs without being preceded by *all*, not only in old English writers, but in Anglo-Saxon and in other Teutonic dialects." R. T. in Boucher's *Glossary of Arch. and Prov. Words*, sub "All." (Compare, among many parallel passages which might be cited, the following :

" All *to-ragged* and *to-rente*

He was all *to-bledde* with blode.

Tyll bothe his shynnes he all *to-brest*."

*The Frere and the Boye*, Ritson's *Anc. Pop. Poetry*, pp. 45, 54, ed. 1833 ;

" but did them all *to-draw* and hang

and all *to-torne* both lime and stone."

*Merline*, in Percy's *Folio Ms.*,

printed for the Early English Text Society, vol. i. pp. 434, 436.)

*to*, compared with : *There is no woe to his correction*, *Nor to his service no such joy on earth*, THE TWO GENTLEMEN OF VERONA, ii. 4. 134 ; *much too little . . . to his great worthiness*, LOVE'S LABOUR'S LOST, ii. 1. 63 ; *undervalued To Cato's daughter*, THE MERCHANT OF VENICE, i. 1. 166 ; *undervalued to tried gold*, THE MERCHANT OF VENICE, ii. 7. 53 ; *To the dark house and the detested wife*, ALL 'S WELL THAT ENDS WELL, ii. 3. 285 ; *No way to that, for weakness, which she enter'd*, 1 HENRY VI., iii. 2. 25 ; *these are but switches to 'em*, HENRY VIII., v. 4. 7 ; *to this preservative, of no better report*, etc., CORIOLANUS, ii. 1. 110 ;



*Impostors to true fear*, MACBETH, iii. 4. 64; *no life to ours*, CYMBELINE, iii. 3. 26.

**to**, in addition to: *to his shape, were heir to all this land*, KING JOHN, i. 1. 144; *Fierce to their skill and to their fierceness valiant*, TROILUS AND CRESSIDA, i. 1. 8; *to that dauntless temper of his mind*, MACBETH, iii. 1. 51.

**to**, the exclamation of ploughmen to their draught-oxen: *to, Achilles! to, Ajax! to!* TROILUS AND CRESSIDA, ii. 1. 105.

**toad**, *ugly and venomous*, *Wears yet a precious jewel in his head* — *The*, AS YOU LIKE IT, ii. 1. 13. The belief that the head of the toad contained a stone possessing great medicinal virtues was among the vulgar errors of Shakespeare's time: this might be shown by many quotations from our early writers, who treat the subject with perfect seriousness: the "precious jewel" in question was known by the name of the *toad-stone*.

**toast**, bread scorched and put into liquor: *put a toast in 't*, THE MERRY WIVES OF WINDSOR, iii. 5. 3; *a toast for Neptune*, TROILUS AND CRESSIDA, i. 3. 45.

**toasts-and-butter**, 1 HENRY IV., iv. 2. 20. "This term of contempt is used in Beaumont and Fletcher's *Wit without Money* [act iv. sc. 2]; 'They love young toasts and butter, Bowbell suckers'" (STEEVENS).

**toaze**. See *touse*.

**tod**, twenty-eight pounds of wool: *every tod yields*, etc., THE WINTER'S TALE, iv. 3. 31.

**tods** — *Every 'leven wether*, Every eleven wethers produce a tod, that is, twenty-eight pounds, of wool, THE WINTER'S TALE, iv. 3. 31.

**toge**, a gown, a robe (Lat. *toga*), CORIOLANUS, ii. 3. 112.

**toged**, gowned, robed, OTHELLO, i. 1. 25.

**token'd pestilence** — *The*, The spotted pestilence (spots on the body, which denoted the infection of the plague, being

called *tokens*), ANTONY AND CLEOPATRA, iii. 10. 9. Compare *death-tokens of 't — The*, and *Lord's tokens — The*.

**toll**, to take toll, to collect, KING JOHN, iii. 1. 154.

**toll for this**, ALL 'S WELL THAT ENDS WELL, v. 3. 146.

Probably meaning to "*toll*" the son-in-law, or have his name entered in the *toll-book* at the fair at time of purchase, as was done in the case of horses.

**Tom Drum — Good**. See *Drum's entertainment — John*.

**Tom o' Bedlam**, KING LEAR, i. 2. 129; *Bedlam beggars*, KING LEAR, ii. 3. 14; *poor Tom*, KING LEAR, ii. 3. 20; iii. 4. 38, 42, 50, 59, 127; iii. 6. 29, 74; iv. 1. 58, 60, 80; *Tom's a-cold*, KING LEAR, iii. 4. 57, 82, 143; iv. 1. 53; *the Bedlam*, KING LEAR, iii. 7. 102; *poor mad Tom*, KING LEAR, iv. 1. 27. Toms o' Bedlam, or Poor Toms, or Bedlams, or Bedlam beggars, or Abraham-men, were sturdy vagabonds, who, in the days of Shakespeare, were to be found in various parts of England. "These Abraham men be those that fayn themselves to haue bene mad, and haue bene kept either in Bethelam, or in some other pryson a good time, and not one amongst twenty that euer came in prison for any such cause; yet will they say how pityously and moste extremely they haue bene beaten and dealt withall. Some of these be mery and very pleasaunt, they will daunce and sing, some others be as colde and reasonable to talke withall. These begge money, eyther when they come at farmoures houses, they will demaund baken, eyther cheese, or wool, or any thinge that is worth money, and if they espye small company within, they will with firc countenance demaunde somewhat. Where for feare the maydes will giue them largely to be ryd of them," etc. Harman's *Caueat or Warening for Common Cursetors*, etc., 1573, cap. ix. p. 29, reprint 1814. "Of all the mad rascalls (that are of this wing) the Abraham-man is the most phantastick. The fellow (quoth this old Lady of the Lake vnto me) that sat halfe naked (at table to day)

from the girdle vpward, is the best Abraham-man that euer came to my house, & the notablest villaine: he sweares he hath bin in Bedlam, and will talke frantickly of purpose; you see pinnes stuck in sundry places of his naked flesh, especially in his armes, which paine hee gladly puts himselfe to (beeing indeede no torment at all, his skin is either so dead with some fowle disease, or so hardned with weather), onely to make you beleue he is out of his wits: he calls himselfe by the name of *Poore Tom*, and coming neere any body, cryes out, *Poore Tom is a cold*. Of these Abraham men some be exceeding mery, and doe nothing but sing songs, fashioned out of their owne braines; some will dance, others will doe nothing but either laugh or weepe; others are dogged and so sullen both in looke and speech, that spying but small company in a house, they boldly and bluntly enter, compelling the seruants through feare to giue them what they demaund, which is commonly bacon, or some thing that will yeelde ready money. The Vp-right-man and the Rogue are not terribler enemies to poultry ware than *Poore Tom* is." Dekker's *Belman of London*, etc., sig. d 2, ed. 1608. The following account from Aubrey's unpublished *Natural History of Wiltshire* was, I believe, first cited by D'Israeli in his *Curiosities of Literature*; I now give it as quoted by Mr. Halliwell from Royal Soc. Ms.: "Till the breaking out of the Civill Warres, *Tom o Bedlams* did trauell about the country. They had been poore distracted men that had been putt into Bedlam, where recovering to some sobernesse, they were licentiated to goe a begging. E. g. they had on their left arm an armilla of tinn, printed in some workes, about four inches long; they could not get it off: they wore about their necks a great horn of an oxe in a string or bawdric, which, when they came to an house for almes, they did wind; and they did putt the drink given them into this horn, whereto they did putt a stopple. Since the warres I doe not remember to have seen any one

of them." A later hand has added, "I have seen them in Worcestershire within these thirty years, 1756."

**tomboys**, coarse strumpets, CYMBELINE, i. 6. 121.

**tongs and the bones** — *The*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 27. The *music* of the tongs was produced, I believe, by striking them with a key, while the bones were played upon by rattling them between the fingers.

**tongue**, to talk, to prate: *such stuff as madmen Tongue, and brain not*, CYMBELINE, v. 4. 145.

**tongue**, to chide, to rate: *How might she tongue me!* MEASURE FOR MEASURE, iv. 4. 23.

**too much for him** — *I will not take*, THE TEMPEST, ii. 2. 73.

"*Too much means any sum, ever so much*" (STEEVENS).

"I will get as much for him as I can" (BOSWELL).

**took toy**. See second *toy*.

**toothpick** — *He and his*, KING JOHN, i. 1. 190. *Toothpicks* (said to have been invented in Italy) were ostentatiously used by those who had travelled or who affected foreign fashions.

**top** — *Parish*. See *parish-top*.

**top**, to rise above, to surpass: *to top Macbeth*, MACBETH, iv. 3. 57; *top the legitimate*, KING LEAR, i. 2. 21; *top extremity*, KING LEAR, v. 3. 207; *topp'd my thought*, HAMLET, iv. 7. 88; *topping all others in boasting*, CORIOLANUS, ii. 1. 18.

**top**, to prune: *like to groves, being topp'd*, PERICLES, i. 4. 9.

**topless**, supreme, without superior, TROILUS AND CRESSIDA, i. 3. 152.

**topple**, to tumble, to fall down: *Though castles topple on their warders' heads*, MACBETH, iv. 1. 56; *the deficient sight Topple down headlong*, KING LEAR, iv. 6. 24; *to rend And all to-topple* (all-to topple, Cambridge, — see first *to*), PERICLES, iii. 2. 17; *down topples she*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 53.

**topple**, to make to tumble, to throw down; and *topples down Steeples and moss-grown towers*, 1 HENRY IV., iii. 1. 32.

**torch** — *Give me a*, ROMEO AND JULIET, i. 4. 11; *A torch for me*, ROMEO AND JULIET, i. 4. 35. See the next article.

**torch-bearer**, THE MERCHANT OF VENICE, ii. 4. 23, 39; Æ. 6. 40; *torch-bearers*, THE MERCHANT OF VENICE, ii. 4. 5. It would seem that no masque (at least if performed by night) was complete without torch-bearers. Steevens aptly quotes from Dekker's and Webster's *Westward Ho*: "He is just like a *torch-bearer* to maskers; he wears good clothes, and is ranked in good company, but he doth nothing." Webster's *Works*, p. 213, ed. Dyce, 1857.

**torch**, torch-bearer, — the sun, ALL 'S WELL THAT ENDS WELL, ii. 1. 161.

**tor tive**, twisted, TROILUS AND CRESSIDA, i. 3. 9.

**toss** — *Good enough to*, Good enough to toss upon pikes, 1 HENRY IV., iv. 2. 63.

**touch**, a touchstone: *I play the touch*, RICHARD III., iv. 2. 8; *O thou touch of hearts*, TIMON OF ATHENS, iv. 3. 387.

**touch**, true metal, tried qualities: *My friends of noble touch*, CORIOLANUS, iv. 1. 49.

**touch**, a feat: *O brave touch!* A MIDSUMMER-NIGHT'S DREAM, iii. 2. 70.

**touch**, a sensation, a perfection: *a touch, a feeling Of their afflictions*, THE TEMPEST, v. 1. 21; *the inly touch of love*, THE TWO GENTLEMEN OF VERONA, ii. 7. 18; *no touch of consanguinity*, TROILUS AND CRESSIDA, iv. 2. 96; *He wants the natural touch*, MACBETH, iv. 2. 9; *a touch more rare* ("a more exquisite feeling, a superior sensation," STEEVENS. "A smart or throe more exquisite," STAUNTON), CYMBELINE, i. 1. 135; *more urgent touches* ("things that touch me more sensibly, more pressing motives," JOHNSON), ANTONY AND CLEOPATRA, i. 2. 174.

**touch**, a trait : *the touches dearest prized*, AS YOU LIKE IT, iii. 2. 142 ; *Some lively touches of my daughter's favour*, AS YOU LIKE IT, v. 4. 27.

**touch**, "spice or particle" (JOHNSON) : *a touch of your condition*, RICHARD III., iv. 4. 157.

**touch of your late business** — *Some*, "Some hint of the business that keeps you awake so late" (JOHNSON), HENRY VIII., v. 1. 13.

**touch**, "exact performance of agreement" (Johnson's Dict.) : *will the dainty domine, the schoolmaster, Keep touch*, THE TWO NOBLE KINSMEN, ii. 3. 42 ; *If he keep touch, he dies for 't*, THE TWO NOBLE KINSMEN, iii. 3. 53 ("He does not keep touch, *Non facit quod dixerit.*" Coles's Lat. and Engl. Dict.).

**touch**, to test by the touchstone : *a suit Wherein I mean to touch your love indeed*, OTHELLO, iii. 3. 82 ; *which, being touch'd and tried, Proves valueless*, KING JOHN, iii. 1. 100 ; *They have all been touch'd and found base metal*, TIMON OF ATHENS, iii. 3. 6.

**touse**, to pull, to pluck, to tear, to draw, MEASURE FOR MEASURE, v. i. 309 ; *or touse* (or *toaze*, Cambridge, — meaning the same as *touse*), THE WINTER'S TALE, iv. 4. 724.

**toward** and *towards*, in a state of preparation, forthcoming, at hand ; *What, a play toward !* A MIDSUMMER-NIGHT'S DREAM, iii. 1. 70 ; *We have a trifling foolish banquet towards*, ROMEO AND JULIET, i. 5. 120 ; *Here 's a noble feast toward*, TIMON OF ATHENS, iii. 6. 60 ; *What might be toward*, HAMLET, i. 1. 77 ; *What feast is toward*, HAMLET, v. 2. 357 ; *no likely wars toward*, KING LEAR, ii. 1. 10.

**tower**, a verb technically applied to certain hawks, etc., which tower aloft, soar spirally to a station high in the air, and thence swoop upon their prey : *My lord protector's hawks do tower so well*, 2 HENRY VI., ii. 1. 10 ; *A falcon*

*towering in her pride of place*, MACBETH, ii. 4. 12 (see second place); *like a falcon towering in the skies*, THE RAPE OF LUCRECE, 506; *And like an eagle o'er his aery towers*, KING JOHN, v. 2. 149 ("Shee [the hobby] is of the number of those Hawkes that are hie flying and towre Hawks." Turberville's *Booke of Falconrie*, p. 53, ed. 1611. Donne, addressing Sir Henry Goodyere, and speaking of his hawk, says,

"Which when herselfe she lessens in the aire,  
You then first say, that high enough she toures."

*Poems*, p. 73, ed. 1633;

compare, too, a passage of Milton, which some of his editors have misunderstood :

"The bird of Jove, stoopt from his aerie tour [airy tower],  
Two birds of gayest plume before him drove."

*Par. Lost*, B. xi. 185).

**toy**, a trifle : *a toy, a thing of no regard*, 1 HENRY VI., iv. 1. 145; *Each toy seems prologue to some great amiss*, HAMLET, iv. 5. 18; *As little by such toys*, THE TWO GENTLEMEN OF VERONA, i. 2. 82; *Immement toys*, ANTONY AND CLEOPATRA, v. 2. 165; *lamenting toys*, CYMBELINE, iv. 2. 194.

**toy**, a fancy, a freak of imagination : *If no inconstant toy nor womanish fear*, ROMEO AND JULIET, iv. 1. 119; *The hot horse, hot as fire*, *Took toy* (became freakish, began to play tricks) *at this*, THE TWO NOBLE KINSMEN, v. 4. 66; *fairy toys* ("odd stories, silly tales," Johnson's *Dict.*), A MIDSUMMER-NIGHT'S DREAM, v. 1. 3; *such like toys as these*, RICHARD III., i. 1. 60; *toys of desperation*, HAMLET, i. 4. 75.

**toys**, "rumours, idle reports" (STEEVENS), "or tricks, devices, etc., for Shakespeare uses the word with great latitude" (STAUNTON) : *There 's toys abroad*, KING JOHN, i. 1. 232. Qy. is this equivalent to "There are strange things going on?"



**trace**, to follow : *all my joy Trace the conjunction !* HENRY VIII., iii. 2. 45 ; *all unfortunate souls That trace* (succeed) *him in his line*, MACBETH, iv. 1. 153.

**tract** of every thing *Would by a good discourser lose some life, Which action's self was tongue to —* *The*, "The course of these triumphs and pleasures, however well related, must lose in the description part of that spirit and energy which were expressed in the real action" (JOHNSON), HENRY VIII. i. 1. 40.

**trade**, resort, traffic, general course : *Some way of common trade*, RICHARD II., iii. 3. 156 ; *trade of danger*, 2 HENRY IV., i. 1. 174 ; *in the gap and trade* ("the practised method, the general course," JOHNSON) *of moe preferments* HENRY VIII., v. 1. 36.

**trade**, business, dealing : *if your trade be to her*, TWELFTH NIGHT, iii. 1. 72 ; *Have you any further trade with us ?* HAMLET, iii. 2. 325.

**traded**, practised, versed, experienced, KING JOHN, iv. 3. 109 ; TROILUS AND CRESSIDA, ii. 2. 64.

**tradition**, form and ceremonious duty, RICHARD II., iii. 2. 173. *Tradition* "seems here used for *traditional practices* ; that is, *established or customary homage*" (JOHNSON).

**traducement**, calumny, CORIOLANUS, i. 9. 22.

**traffic is sheets**, etc. — *My*, THE WINTER'S TALE, iv. 3. 23. "Autolycus means, that his practice was to steal sheets and large pieces of linen, leaving the smaller pieces for the kites to build with" (MALONE). See *lesser linen*, etc.

**trains**, artifices, stratagems : *Macbeth By many of these trains hath sought*, etc., MACBETH, iv. 3. 118.

**trammel up the consequence**, and catch, *With his surcease, success — If the assassination Could*, If the assassination could tie up, or net up, the consequences of it, and, along with its cessation, stop, or conclusion, catch success, MACBETH, i. 7. 3. (A *trammel* means both a kind of draw-

net and a contrivance for teaching horses to pace or amble.)

**tranect**, THE MERCHANT OF VENICE, iii. 4. 53. This word is supposed to be derived from the Italian *tranare*, — the passage boat on the Brenta, at about five miles from Venice, being *drawn* out of the river, and lifted over a dam or sluice by a crane.

**tranquillity**, 1 HENRY IV., ii. 1. 73. “*Tranquillity*” here “means persons at their ease” (CAPELL).

**translate**, to transform, to change: *translate thy life into death*, AS YOU LIKE IT, v. 1. 49; *Translate his malice towards you into love*, CORIOLANUS, ii. 3. 186; *the force of honesty can translate beauty into his likeness*, HAMLET, iii. 1. 113; *The rest I'd give to be to you translated*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 191; *bless thee! thou art translated*, A MIDSUMMER-NIGHT'S DREAM, iii. 1. 108; *sweet Pyramus translated*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 32; *to present slaves and servants Translates his rivals*, TIMON OF ATHENS, i. 1. 75.

**transport**, to remove from this world to the next: *to transport him in the mind he is Were damnable*, MEASURE FOR MEASURE, iv. 3. 64; *Out of doubt he is transported*, A MIDSUMMER-NIGHT'S DREAM, iv. 2. 4.

**trash**, a worthless person: *this poor trash of Venice*, OTHELLO, ii. 1. 297; *I do suspect this trash* (= strumpet), OTHELLO, v. 1. 85. (With the second of the above passages compare

“I heare say there 's a *whore* here that draws wine,

And I would see the *trash*.”

Heywood's *Fair Maid of the West*, First Part, p. 35, ed. 1631.)

**trash**, to check the pace of a too forward hound by means of a *trash*; which — whether a strap, a rope dragging loose on the ground, or a weight — was fastened to his neck:

*Trash* (Brach, Cambridge) *Merriman*, THE TAMING OF THE SHREW, Induction, 1. 15 ("Brach," as it is in the Cambridge text, usually means a female hound, as in the next line. The sequence of thought requires "*brach*" to be a verb; perhaps it is used in the sense of "couple," "mate." Dyce proposed "trash," with the meaning of checking the pace of Merriman); *this poor trash of Venice, whom I trash For his quick hunting*, OTHELLO, ii. 1. 297.

*trash for over-topping* — *Who to advance, and who To*, THE TEMPEST, i. 2. 81. "To *trash*, as Dr. Warburton observes, is to cut away the superfluities. This word I have met with in books containing directions for gardeners, published in the time of Queen Elizabeth [?]. The present explanation may be countenanced by the following passage in Warner's *Albion's England*, 1602, b. x. ch. 57 :

'Who suffreth none by might, by wealth or blood to *overtopp*,  
Himself gives all preferment, and whom listeth him doth *lop*.'

Again, in our author's *King Richard II.* [iii. 4. 33-35] :

'Go thou, and like an executioner,  
Cut off the heads of too fast growing sprays,  
That look too lofty in our commonwealth.' (STEEVENS).

It may be added, that in Davenant and Dryden's alteration of *The Tempest*, the passage now in question runs thus,

"whom to advance,  
*Or lop for over-topping.*"

"*To trash* . . . In [the present passage of] *The Tempest*, from being joined with *over-topping*, it has been supposed to allude to lopping of trees; but if we examine the context, no such violent measure seems there suggested. Prospero says that his brother, having the care of government deputed to him, became

'Perfected how to grant suits,  
How to deny them, who to advance, and who  
*To trash for over-topping.*' *The Tempest*, i. 2. 79-81.

It stands, therefore, opposed only to *advance*, and seems to mean no more than that those who were too forward, he *kept back*, — did not advance. To cut them off would have been a measure to create alarm. . . . I conceive, therefore, that it is a hunting term, for checking or stopping the dogs, when too forward [see the preceding article],” etc. Nares’s *Gloss*. “*Trash*, to shred or lop. . . . *Overrun*, *overshoot*, *overslip*, are terms in hunting; *overtop* never. . . . *Trash* occurs as a verb in the sense above given, act i. sc. 2. l. 81, of *The Tempest*. ‘Who to advance, and who to *trash* for over-topping.’ I have never met with the *verb* in that sense elsewhere, but *overtop* is evermore the appropriate term in arboriculture. To quote examples of that is needless. Of it metaphorically applied, just as in Shakspeare, take the following example: ‘Of those three estates, which swayeth most, that in a manner doth *overtop* the rest, and like a foregrown member depriveth the other of their proportion of growth.’ Andrewes’ *Sermons*, vol. v. p. 177, *Lib. Ang.-Cath. Theol.* Have we not the substantive *trash* in the sense of shreds, at p. 542, book iii. of a *Discourse of Forest Trees*, by John Evelyn? The extract that contains the word is this: ‘Faggots to be every stick of three feet in length, excepting only one stick of one foot long, to harden and wedge the binding of it; this to prevent the abuse, too much practised, of filling the middle part and ends with *trash* and short sticks, which had been omitted in the former statute.’ . . . *Trash* no one denies to be a kennel term for hampering a dog, but it does not presently follow that the word bore no other signification; indeed there is no more fruitful mother of confusion than homonymy” (ARROWSMITH, *Notes and Queries*. First Series, vol. vii. p. 566). “In my [preceding] note on the word *trash*, I said (somewhat too peremptorily), that *overtop* was not even a hunting term. At the moment I had forgotten the following passage: ‘Therefore I would persuade all lovers of hunting to get

two or three couple of tryed hounds, and once or twice a week to follow after them a train-scent; and when he is able to *top* them on all sorts of earth, and to endure heats and colds stoutly, then he may the better relie on his speed and toughness.' *The Hunting-horse*, chap. vii. pt. 71, Oxford, 1685" (ARROWSMITH, *Notes and Queries*, First Series, vol. viii. p. 121).

**travel?** — *How chances it they*, HAMLET, ii. 2. 326. Here *travel* is equivalent to the modern term "stroll."

**traverse**, *athwart the heart of his lover, etc.* — *Breaks them bravely, quite.* See *break cross*, etc.

**traverse** (a term in fencing), to use a posture of opposition, or to oppose a movement: *to see thee traverse*, THE MERRY WIVES OF WINDSOR, ii. 3. 23.

**traverse** (a military term), to march ("'Traverse' [says Bullokar], 'to march up and down, or to move the feet with proportion, as in dancing,'" MALONE): *Hold, Wart, traverse; thus, thus, thus*, 2 HENRY IV., iii. 2. 264; *Traverse; go*, OTHELLO, i. 3. 367.

**traversed arms**, crossed arms, TIMON OF ATHENS, v. 4. 7.

**tray-trip**, "a game at cards, played with dice as well as with cards, the success in which chiefly depended upon the throwing of treys" (HALLIWELL), TWELFTH NIGHT, ii. 5. 170.

**treachers**, traitors, KING LEAR, i. 2. 118.

**treasury**, treasure: *a mass of public treasury*, 2 HENRY VI., i. 3. 129; *sumless treasuries*, HENRY V., i. 2. 165.

**treaties**, entreaties, supplications, ANTONY AND CLEOPATRA, iii. 11. 62.

**trebles thee o'er** — *I am more serious than my custom: you Must be so too, if heed me; which to do*, THE TEMPEST, ii. 1. 212. "This passage is represented to me as an obscure one. The meaning of it seems to be — 'You must put on

more than your usual seriousness, if you are disposed to pay a proper attention to my proposal ; which attention if you bestow, it will in the end make you *thrice what you are.*' Sebastian is already brother to the throne ; but, being made a king by Antonio's contrivance, would be (according to our author's idea of greatness) *thrice* the man he was before. In this sense he would be *trebled o'er*" (STEEVENS).

**trench**, to cut, to carve : *trenched*, THE TWO GENTLEMEN OF VERONA, iii. 2. 7 ; MACBETH, iii. 4. 27 ; VENUS AND ADONIS, 1052 ; *trenching*, 1 HENRY IV., i. 1. 7.

**trenchant**, cutting, sharp, TIMON OF ATHENS, iv. 3. 115.

**trencher-knight**, one who holds a trencher, a parasite, LOVE'S LABOUR'S LOST, v. 2. 464.

**tribulation** of *Tower-hill, or the Limbs of Limehouse, their dear brothers, are able to endure* — *These are the youths that thunder at a playhouse and fight for bitten apples ; that no audience, but the,* HENRY VIII., v. 4. 59. The allusion is, I believe, to certain puritanical congregations. One of the characters in Jonson's *Alchemist* is named "*Tribulation-Wholesome*, a pastor of Amsterdam ;" and Mr. Grant White notices that "within the memory of men now living '*Tribulation*' was a common name among New-England families of Puritan descent." Steevens observes : "I can easily conceive that the turbulence of the most clamorous theatre has been exceeded by the bellowings of puritanism against surplices and farthingales. . . . The phrase *dear brothers* is very plainly used to point out some fraternity of canters allied to the *Tribulation* both in pursuits and manners, by tempestuous zeal and consummate ignorance." When Mr. Staunton asked, "Can any thing be more evident than that by the '*Tribulation of Tower-hill*' and the '*Limbs of Limehouse*' are meant the turbulent and mischievous 'long-shore rabble, the only congenial audience at a play-house for their '*dear brothers,*' 'the

Hope of the Strand'?" — he failed to perceive that the "dear brothers" mean the so-called brothers of "the Tribulation of Tower-hill," and assuredly not those of "the youths that thunder at a play-house." (Here Steevens cites from Skelton's *Magnyfycence*,

"Some fall to foly them selfe for to spyll,  
And some fall prechyng on [at the] *Toure Hyll*."  
*Works*, vol. i. p. 295, ed. Dyce;

and evidently supposes that "some fall prechyng at the *Toure Hyll*" means "some set up for preachers on Tower-hill," while it really means "some finish their course by being executed on Tower-hill, where, in their last moments, they make an exhortation to the reprobate.")

**tribunal plebs**, TITUS ANDRONICUS, iv. 3. 91. Perhaps the clown means, as Hanmer conjectures, *tribunus plebis*.

**trick**, a peculiarity : *every line and trick of his sweet favour*, ALL 'S WELL THAT ENDS WELL, i. 1. 90 ; *The trick of 's frown*, THE WINTER'S TALE, ii. 3. 100 ; *a trick of Cœur-de-lion's face*, KING JOHN, i. 1. 85 ; *a villanous trick of thine eye*, 1 HENRY IV., ii. 4. 392 ; *The trick of that voice*, KING LEAR, iv. 6. 106. (This is properly an heraldic term, meaning a delineation of arms, in which the colours are distinguished by their technical marks, without any colour being laid on. See my *Memoir of Shakespeare*, p. 41, note 27.)

**trick**, a course, a manner, a habit : *I spoke it but according to the trick*, MEASURE FOR MEASURE, v. 1. 503 ; *It is our trick*, HAMLET, iv. 7. 188.

**trick**, "knack, faculty" (CALDECOTT) : *an we had the trick to see 't*, HAMLET, v. 1. 88.

**trick**, a toy, a puppet : *a pinch'd thing ; yea, a very trick For them to play at will*, THE WINTER'S TALE, ii. 1. 51. Compare *pinch'd thing* — A.



**trick up with new-tuned oaths**, deck out, adorn with, etc., HENRY V., iii. 6. 74. Properly an heraldic term. See first *trick*.

**trick'd** *With blood of fathers, etc.* — *Horridly*, HAMLET, ii. 2. 451. Here *trick'd* is equivalent to "painted, smeared;" properly an heraldic term. See first *trick*.

**tricking**, decoration, dresses, THE MERRY WIVES OF WINDSOR, iv. 4. 78. See first *trick*.

**tricksy**, clever, adroit, dextrous: *My tricksy spirit!* THE TEMPEST, v. 1. 226.

**tricksy**, quaint, affected: *a tricksy word*, THE MERCHANT OF VENICE, iii. 5. 60.

**trifle**, a phantom: *some enchanted trifle*, THE TEMPEST, v. 1. 112.

**trifle**, to make trifling, of no importance: *Hath trifled former knowings*, MACBETH, ii. 4. 4.

**Trigon** — *The fiery*, 2 HENRY IV., ii. 4. 255. "*Trigonum igneum* is the astronomical [astrological] term when the [three] upper planets meet in a fiery sign" (STEEVENS). *Trigon*, triangle. "When the three superior planets met in Aries, Leo, or Sagittarius, they formed a *fiery trigon*." Nares's *Gloss*.

**trill'd**, trickled, KING LEAR, iv. 3. 12.

**trip and go**, LOVE'S LABOUR'S LOST, iv. 2. 133. Mr. Chappell remarks that this — the name of a favourite morris-dance — "seems to have become a proverbial expression. In Gosson's *Schoole of Abuse*, 1579, '*trip and go*, for I dare not tarry.' In *The two angrie Women of Abington*, 1599, '*Nay, then, trip and go.*' In Ben Jonson's *Case is altered*, '*O delicate trip and go,*'" etc. *Popular Music of the Olden Time*, etc., vol. i. p. 131, sec. ed.

**triple**, third, one of three: *a triple eye*, ALL'S WELL THAT ENDS WELL, ii. 1. 107; *The triple pillar of the world*, ANTONY AND CLEOPATRA, i. 1. 12.

**triple** *Hecate's team* — *The*, A MIDSUMMER-NIGHT'S DREAM, v. 1. 373. An allusion to her triple character, — Luna in heaven, Diana on earth, and Hecate in the nether world.

**triple-turn'd whore!** ANTONY AND CLEOPATRA, iv. 12. 13.

"Cleopatra was first the mistress of Julius Cæsar, then of Cneius Pompey, and afterwards of Antony" (MALONE).

"She first belonged to Julius Cæsar, then to Antony, and now, as he supposes, to Augustus. It is not likely that in recollecting her turnings, Antony should not have that in contemplation which gave him most offence" (MASON).

**tristful**, sad, sorrowful, 1 HENRY IV., ii. 4. 382; HAMLET, iii. 4. 50.

**triumph**, a general term for public exhibitions of various kinds: *with pomp*, *with triumph*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 19; *the triumph day*, RICHARD II., v. 2. 66; *a perpetual triumph*, 1 HENRY IV., iii. 3. 40; *at a triumph*, 1 HENRY VI., v. 5. 31; *this day of triumph*, RICHARD III., iii. 4. 44; *Are the knights ready to begin the triumph?* PERICLES, ii. 2. 1; *an honour'd triumph*, PERICLES, ii. 2. 53; *With triumphs, mirth, and rare solemnity*, THE TWO GENTLEMEN OF VERONA, v. 4. 161; *those justs and triumphs*, RICHARD II., v. 2. 52; *those triumphs held at Oxford*, RICHARD II., v. 3. 14; *With stately triumphs*, 3 HENRY VI., v. 7. 43; *In honour of whose birth these triumphs are*, PERICLES, ii. 2. 5; *honouring of Neptune's triumphs*, PERICLES, v. 1. 17.

**triumph** — *False-play'd my glory Unto an enemy's*, ANTONY AND CLEOPATRA, iv. 14. 20. "Shakespeare, I think, only intended to say, that Cleopatra, by collusion, played the great game they were engaged in falsely, so as to sacrifice Antony's fame to that of his enemy. The playing false to the adversary's trump card (as Dr. Warburton explains the words) conveys no distinct idea" (MALONE).

**triumviry**, a triumvirate, LOVE'S LABOUR'S LOST, iv. 3. 49.

**Trojan** or *Trojan*, a cant term, used in various meanings, sometimes as a term of reproach, sometimes of commendation: *Hector was but a Trojan in respect of this*, LOVE'S LABOUR'S LOST, v. 2. 628; *unless you play the honest Trojan*, LOVE'S LABOUR'S LOST, v. 2. 664; *Base Trojan*, HENRY V., v. 1. 18, 29; *there are other Trojans*, 1 HENRY IV., ii. 1. 67.

**troll**, to sing with volubility, THE TEMPEST, iii. 2. 113.

**troll-my-dames**, THE WINTER'S TALE, iv. 3. 83. The game of *Troll-madam* was borrowed from the French (*Trou-madame*). An old English name for it was *Pigeon-holes*, "as the arches in the machine through which the balls are rolled resemble the cavities made for pigeons in a dove-house" (STEEVENS). "*Trou Madame. The Game called Trunkes, or the Hole.*" Cotgrave's *Fr. and Engl. Dict.*

**tropically**, figuratively, HAMLET, iii. 2. 232.

**trot**, an old woman, THE TAMING OF THE SHREW, i. 2. 77.

**trow**, to think, to conceive, to believe, — with the pronouns *I* or *you* sometimes understood ("To Trow, *cogito, puto.*" Coles's *Lat. and Engl. Dict.*), THE MERRY WIVES OF WINDSOR, i. 4. 119; ii. 1. 56; MUCH ADO ABOUT NOTHING, iii. 4. 51; LOVE'S LABOUR'S LOST, v. 2. 279; AS YOU LIKE IT, iii. 2. 166; THE TAMING OF THE SHREW, i. 2. 4, 161; RICHARD II., ii. 1. 218; 1 HENRY VI., ii. 1. 41; v. 1. 56; HENRY VIII., i. 1. 184; ROMEO AND JULIET, i. 3. 34; ii. 5. 62; CYMBELINE, i. 6. 46; *Trow'st*, 2 HENRY VI., ii. 4. 38; 3 HENRY VI., v. 1. 85; *trowest*, KING LEAR, i. 4. 121.

**trowel** — *Laid on with a*, AS YOU LIKE IT, i. 2. 94. Ray has "That was laid on with a trowel." *Proverbs*, p. 70, ed. 1768.

**Troy** — *The hope of*, 3 HENRY VI., ii. 1. 51. Hector, of course, is meant.

**Trojan**, see *Trojan*.

**truant**, to play the truant, *THE COMEDY OF ERRORS*, iii. 2. 17.

**truce** — *Take a*. See *take a truce*, etc.

**truckle-bed**. See *standing-bed*, etc.

**true**, honest (a *true man* formerly signifying an "honest man," in opposition to a *thief*): *Then say if they be true*, *THE TEMPEST*, v. 1. 268; *Every true man's apparel fits your thief*, *MEASURE FOR MEASURE*, iv. 2. 39; *If you meet a thief, you may suspect him . . . to be no true man*, *MUCH ADO ABOUT NOTHING*, iii. 3. 47; *A true man or a thief*, *LOVE'S LABOUR'S LOST*, iv. 3. 183; *that ever cried 'Stand' to a true man*, 1 *HENRY IV.*, i. 2. 106; *as I am a true man . . . as you are a false thief*, 1 *HENRY IV.*, ii. 1. 89; *to turn true man*, 1 *HENRY IV.*, ii. 2. 22; *The thieves have bound the true men*, 1 *HENRY IV.*, ii. 2. 89; *the blood of true men*, 1 *HENRY IV.*, ii. 4. 302; *So true men yield, with robbers so o'er-match'd*, 3 *HENRY VI.*, i. 4. 64; *there is no time so miserable but a man may be true*, *TIMON OF ATHENS*, iv. 3. 456; *I am no true man*, *JULIUS CÆSAR*, i. 2. 260; *Which makes the true man kill'd and saves the thief*, *CYMBELINE*, ii. 3. 71; *Rich preys make true men thieves*, *VENUS AND ADONIS*, 724.

**true-penny**, *HAMLET*, i. 5. 150. Forby, in his *Vocab. of East Anglia*, gives "*True-penny*, generally 'Old truepenny,' as it occurs in *Sh. Hamlet* [a mistake, — but "*old True-penny*" occurs in *Marston's Malcontent*]. . . . Its present meaning is, hearty old fellow; staunch and trusty; true to his purpose or pledge." ("It ['true-penny'] is, as I learn from Mr. Pryme, Mr. Kennedy of Sheffield, and other authorities, a mining term, and signifies a particular indication in the soil of the direction in which ore is to be found," *COLLIER*).

**truncheon**, to beat with a truncheon or club, 2 *HENRY IV.*, ii. 4. 133.

**truncheoners**, persons armed with truncheons or clubs, *HENRY VIII.*, v. 4. 49.

- trundle-tail**, a curly-tailed dog, KING LEAR, iii. 6. 69.
- trunk sleeve**, a large, wide sleeve, THE TAMING OF THE SHREW, iv. 3. 138.
- trust**, *Like a good parent, did beget of him A falsehood, etc.*  
— *My*, THE TEMPEST, i. 2. 93. "Alluding to the observation, that a father above the common rate of men has commonly a son below it. *Heroium filii noxæ*" (JOHNSON).
- try**, a trial, a test, TIMON OF ATHENS, v. 1. 9.
- try with main-course**, *To*. See *main-course*, etc.
- tub** — *She is herself in the*, MEASURE FOR MEASURE, iii. 2. 53; *the powdering-tub of infamy*, HENRY V., ii. 1. 73; *season the slaves For tubs*, TIMON OF ATHENS, iv. 3. 86. Allusions to the process of curing the *lues venerea* by sweating (R. Holme calls it "parboiling," — see *scald such chickens*, etc.), in a heated tub for a considerable time, during which the patient was to observe strict abstinence.
- tub-fast** — *The*, TIMON OF ATHENS, iv. 3. 87. See the preceding article.
- tuck**, a rapier, TWELFTH NIGHT, iii. 4. 214; *standing-tuck*, rapier set on end, 1 HENRY IV., ii. 4. 240.
- tucket**, a certain set of notes on the trumpet, a flourish (Ital. *toccata*), THE MERCHANT OF VENICE, v. 1. 121; ALL 'S WELL THAT ENDS WELL, iii. 5. 7; KING LEAR, ii. 4. 181; *tucket sonance* (the sounding, the signal, of the tucket), HENRY V., iv. 2. 35.
- tuition**, protection, MUCH ADO ABOUT NOTHING, i. 1. 244.
- Tully's Orator**, TITUS ANDRONICUS, iv. 1. 14. "Tully's *Treatise on eloquence*, addressed to Brutus, and entitled *Orator*" (MALONE).
- tumbler's hoop** — *And wear his colours like a*, LOVE'S LABOUR'S LOST, iii. 1. 178. "Tumblers' hoops are to this

day bound round with ribbons of various colours”  
(HARRIS).

**tun-dish**, a wooden funnel, MEASURE FOR MEASURE, iii. 2. 161.

**turbans on** — *Giants may jet through And keep their impious*, CYMBELINE, iii. 3. 6. “The idea of a giant was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen” (JOHNSON).

**Turk Gregory**, 1 HENRY IV., v. 3. 44. “Meaning Gregory the Seventh, called Hildebrand. This furious friar surmounted almost invincible obstacles to deprive the emperor of his right of investiture of bishops, which his predecessors had long attempted in vain. Fox, in his History, hath made Gregory so odious, that I don’t doubt but the good Protestants of that time were well pleased to hear him thus characterised, as uniting the attributes of their two great enemies, the Turk and Pope, in one” (WARBURTON).

**Turk**, *that two and fifty kingdoms hath, etc.* — *The*, 1 HENRY VI., iv. 7. 73. “Alluding probably to the ostentatious letter of Sultan Solymán the Magnificent to the Emperor Ferdinand, 1562; in which all the Grand Seigneur’s titles are enumerated. See Knolles’s *History of the Turks*, 5th edit. p. 789” (GREY).

**Turk** — *Turn*, “a figurative expression for a change of condition or opinion” (Gifford’s note on *Massinger’s Works*, vol. ii. p. 222, ed. 1813): *if the rest of my fortunes turn Turk with me*, HAMLET, iii. 2. 270; *an you be not turned Turk*, MUCH ADO ABOUT NOTHING, iii. 4. 49.

**Turlygod** (Turlygood, *Dyce*), KING LEAR, ii. 3. 20. *Turlygod* is a name given to mad beggars; possibly a corruption of “Turlupin,” the name of a fraternity of naked beggars in the 14th century.

**turn** — *I owe you a good*, MEASURE FOR MEASURE, iv. 2. 54.

Here by *turn* Pompey, with a quibble, means “a turn off the ladder.”

**turn**, to change, to alter : *If you turn not, you will return the sooner*, THE TWO GENTLEMEN OF VERONA, ii. 2. 4 ; *turn so much the constitution Of any constant man*, THE MERCHANT OF VENICE, iii. 2. 248.

**turn**, to return : *turn thou no more To seek a living in our territory*, AS YOU LIKE IT, iii. 1. 7 ; *Ere from this war thou turn a conqueror*, RICHARD III., iv. 4. 184 ; *tarry with him till I turn again*, TITUS ANDRONICUS, v. 2. 141.

**turn his girdle** — *He knows how to*. See *girdle* — *He knows*, etc.

**Turnbull Street**, 2 HENRY IV., iii. 2. 298. Properly *Turnmill-street*, near Clerkenwell ; a street notorious as the residence of prostitutes. “‘Saint John’s streete is on both sides replenished with buildings up to Clarkenwell ; on the left hand of which streete lyeth a lane called Cowcrosse of a crosse some time standing there, which lane turneth downe to another lane called Turnemill streete, which stretcheth up to the west side of Clarkenwell, and was called Turnemill streete for such cause as is afore declared.’ *Stow’s Survey of London*, 1618, p. 816. Stow here refers to a previous statement, to the effect that it had its name from a river or brook formerly there, whereon stood several mills” (HALLIWELL).

**turquoise** — *It was my*, THE MERCHANT OF VENICE, iii. 1. 105. Shylock valued his turquoise, not only as being the gift of Leah, but on account of the imaginary virtues ascribed to the stone ; which was supposed to become pale or to brighten according as the health of the wearer was bad or good.

**twelve score, twelve score yards (not feet)** : *as easy as a cannon will shoot point-blank twelve score*, THE MERRY WIVES



OF WINDSOR, iii. 2. 28; *his death will be a march of twelve-score* ("It will kill him to march so far as twelve-score yards," JOHNSON), 1 HENRY IV., ii. 4. 528; *'a would have clapped i' the clout at twelve score* (he would have hit the clout at twelve score yards. See *clout*), 2 HENRY IV., iii. 2. 45.

**twiggen** (wicker, *Cambridge*), made of, or cased in, twigs or wicker-work, OTHELLO, ii. 3. 140.

**twink**, a twinkling of the eye, THE TEMPEST, iv. 1. 43; THE TAMING OF THE SHREW, ii. 1. 302.

**twinn'd**, like as twins: *the twinn'd stones Upon the number'd beach*, CYMBELINE, i. 6. 34.

**twire**, to peep out, to gleam or appear at intervals, SONNETS, xxviii. 12.

**two of the first**, like coats in heraldry, *Due but to one, and crowned with one crest*, A MIDSUMMER-NIGHT'S DREAM, iii. 2. 213. "It may be doubted whether this passage has been rightly explained, and whether the commentators have not given Shakspeare credit for more skill in heraldry than he really possessed, or at least than he intended to exhibit on the present occasion. Helen says, 'we had two seeming bodies, but only one heart.' She then exemplifies her position by a simile — 'we had *two of the first*,' that is, *bodies*, like the double coats in heraldry that belong to man and wife as *one person*, but which, like our *single heart*, have but *one crest*'" (DOUCE). "The plain heraldical allusion is to the simple impalements of two armorial ensigns, as they are marshalled side by side to represent a marriage; and the expression, 'Two of the first,' is to *that particular form of dividing the shield, being the first in order of the nine ordinary partitions of the Escutcheon*. These principles were familiarly understood in the time of Shakspeare by all the readers of the many very popular heraldical works of the period, and an extract from one of these

will probably render the meaning of the passage clear. In '*The Accedence of Armorie*,' published by Gerard Leigh, in 1597, he says, 'Now will I declare to you of IX sundrie Partitions:—the *First whereof is a partition from the highest part of the Escoccheon to the lowest. And though it must be blazed so, yet is it a joining together.* It is also a mariage, that is to say, *two cotes*; the man's on the right side, and the woman's on the left; as it might be said that Argent had married with Gules.' In different words, this is nothing else than an amplification of Helena's own expression,

'seeming parted:  
But yet a union in partition.'

The shield bearing the arms of two married persons would of course be surmounted by one crest only, as the text properly remarks, that of the husband. In Shakespeare's day, the only pleas for bearing two crests were ancient usage, or a special grant. The modern practice of introducing a second crest by an heiress has been most improperly adopted from the German heraldical system; for it should be remembered, that as a female cannot wear a helmet, so neither can she bear a crest" (STAUNTON).

**two-and-thirty, a pip out?** THE TAMING OF THE SHREW, i.

2. 32. An expression derived from the game of *Bone-ace*, or *One-and-thirty*: *pip* is a spot upon a card. "'To be two and thirty, a pip out,' was an old cant phrase applied to a person who was intoxicated" (HALLIWELL).

**Tybalt?** Mer. *More than prince of cats—Why, what is,* ROMEO AND JULIET, ii. 4. 18; *Tybalt, you rat-catcher,* ROMEO AND JULIET, iii. 1. 73; *Good king of cats,* ROMEO AND JULIET, iii. 1. 75. For some undiscovered reason a cat was called *Tybert* or *Tybalt*; in the admirable old romance, *Thystorye of Reynard the Foxe*, we find "The complaynt of Curtoys the hound and of *the catte Tybert*, Capitulo iij.,"—"How the kynge sent *Tybert the catte* for

the foxe, Capitulo x. ;” and Nash, in his *Haue with you to Saffron-Walden*, 1596, has “Not Tibault or Isegrim [read “Isegrim or Tibault”] *Prince of Cattes* were euer endowed with the like Title.” Sig. н 3.

**type**, a distinguishing mark : *the type of King of Naples*, 3 HENRY VI., i. 4. 121 ; *The high imperial type of this earth's glory*, RICHARD III., iv. 4. 244.

## U

**umber**, a sort of brown colour (a species of ochre, first obtained from Umbria), *As You Like It*, i. 3. 108.

**umber'd**, embrowned as if darkened with umber, HENRY V., iv. Prologue, 9.

**umbrage**, a shadow, HAMLET, v. 2. 119.

**unaccommodated**, unfurnished with the conveniences of life, KING LEAR, iii. 4. 105.

**unaccustom'd** *fight aside* — *And set this*, 1 HENRY VI., iii. 1. 93. Here “*unaccustom'd* is unseemly, indecent” (JOHNSON).

**unaccustom'd** *dram* — *An*, “A dram which he is not used to” (JOHNSON), “such as is uncommon, not in familiar use” (STEEVENS), ROMEO AND JULIET, iii. 5. 90.

**unadvised** *wounds* — *Friend to friend gives*, THE RAPE OF LUCRECE, 1488. “Friends wound friends, *not knowing* each other. It should be remembered that Troy was sacked in the night” (MALONE).

**unaneled**, not oiled, not anointed, — without extreme unction, HAMLET, i. 5. 77.

**unavoided**, unavoidable, inevitable, RICHARD II., ii. 1. 268 ; 1 HENRY VI., iv. 5. 8 ; RICHARD III., iv. 1. 56 ; iv. 4. 217.

**unbarb'd**, unshorn, untrimmed, CORIOLANUS, iii. 2. 99.

**unbated**, unabated, undiminished : *the unbated fire*, THE MERCHANT OF VENICE, ii. 6. 11.

**unbated**, unblunted, without a button on the point : *A sword unbated*, HAMLET, iv. 7. 138; *Unbated and envenom'd*, HAMLET, v. 2. 309.

**unbid**, uninvited, unwelcome, unexpected : *O unbid spite !* 3 HENRY VI., v. 1. 18.

**unbolt**, to open, to explain : *I will unbolt to you*, TIMON OF ATHENS, i. 1. 54.

**unbolted**, unsifted, gross, utter, KING LEAR, ii. 2. 60.

**unbonneted**, etc. — *My demerits May speak*, OTHELLO, i. 2. 23. “*Bonnet* (says Cotgrave) is to *put off one's cap*. *Unbonneted* may therefore signify, *without taking the cap off* [though *unbonneted* occurs in *King Lear*, iii. 1. 14, with the directly contrary signification]” (STEEVENS). “*Unbonneted* is *uncovered, revealed, made known*” (A. C.). Fuseli's explanation of the passage is, “I am his equal or superior in rank; and were it not so, such are my demerits [that is, merits], that, *unbonneted*, without the addition of patrician or senatorial dignity, they may speak to as proud a fortune,” etc., — the *bonnet*, as well as the *toge*, being at Venice a badge of aristocratic honours to this day.

**unbookish**, ignorant, OTHELLO, iv. 1. 101.

**unbraided**, THE WINTER'S TALE, iv. 4. 201. This has been explained as wares “not braided, not knitted,” also “undamaged, unsoiled, sterling.”

**unbreathed**, unexercised, unpractised, A MIDSUMMER-NIGHT'S DREAM, v. i. 74.

**uncape**, THE MERRY WIVES OF WINDSOR, iii. 3. 145. Explained by Warburton, “dig out the fox when earthed;” by Capell, “turn the dogs off;” and by Steevens, “turn him out of the bag;” while Nares (in *Gloss.*) writes thus, “It seems to imply throwing off the dogs. . . . Falstaff is the fox, and he is supposed to be hidden, or kennel'd, somewhere in the house; no expression, therefore, relative to a bag-fox can be applicable, because such a fox would

be already in the hands of the hunters. The *uncaping* is decidedly to begin the hunt after him ; when the holes for escape had been stopped."

**uncharge the practice**, "acquit the expedient [stratagem] pursued of blame" (CALDECOTT), *HAMLET*, iv. 7. 67.

**uncharged ports**, unassaulted gates, *TIMON OF ATHENS*, v. 4. 55.

**unchary**, incautious, *TWELFTH NIGHT*, iii. 4. 192.

**unchecked**, uncontradicted : *it lives there unchecked*, etc., *THE MERCHANT OF VENICE*, iii. 1. 2.

**unchilded**, deprived of children, *CORIOLANUS*, v. 6. 152.

**unclew**, to unwind = to undo, *TIMON OF ATHENS*, i. 1. 171.

**uncoined constancy**, *HENRY V.*, v. 2. 153. "To coin is to stamp and to counterfeit. He [Shakespeare] uses it in both senses ; *uncoined* constancy signifies *real* and *true* constancy, *unrefined* and *unadorned*" (JOHNSON). "*Uncoined constancy*, resembling a plain piece of metal that has not yet received any impression. Katharine was the first woman that Henry had ever loved" (A. C.).

**uncomprehensive**, incomprehensible, mysterious, *TROILUS AND CRESSIDA*, iii. 3. 198.

**unconfirmed**, "unpractised in the ways of the world" (WARBURTON) : *That shows thou art unconfirmed*, *MUCH ADO ABOUT NOTHING*, iii. 3. 107.

**uncouth** (meaning properly "unknown"), unusual, strange : *an uncouth fear*, *TITUS ANDRONICUS*, ii. 3. 211 ; *What uncouth ill event*, *THE RAPE OF LUCRECE*, 1598.

**uncouth**, wild : *this uncouth forest*, *AS YOU LIKE IT*, ii. 6. 6.

**uncross'd** — *Keeps his book*, *CYMBELINE*, iii. 3. 26. "The tradesman's book was *crossed* when the account was paid" (COLLIER).

**uncurrent**, etc., — *With what encounter so*. See *encounter so uncurrent*, etc.

**uncurse**, to free from execration, RICHARD II., iii. 2. 137.

**undeaf**, to free from deafness, RICHARD II., ii. 1. 16.

**undeeded**, "not signalized by action" (Johnson's *Dict.*),  
MACBETH, v. 7. 20.

**under fiends** — *The*, CORIOLANUS, iv. 5. 92. Steevens and Malone having disputed about the meaning of this expression, Boswell observed, "*Under* fiends, I apprehend, means no more than the common phrase, the fiends *below*."

**under generation** — *The*, the generation who live on the earth beneath, — mankind in general, MEASURE FOR MEASURE, iv. 3. 85.

**under globe** — *This*, KING LEAR, ii. 2. 158. "This under globe" means "this world," as "the under generation" [see above] signifies "mankind in general."

**under praise**. Jew. *What, my lord! dispraise?* — *Sir, your jewel Hath suffer'd*, TIMON OF ATHENS, i. 1. 168. "The Jeweller understands Timon as saying *underpraise*" (WALKER).

**under-bear**, to undergo: *which I alone Am bound to under-bear*, KING JOHN, iii. 1. 65; *patient underbearing of his fortune*, RICHARD II., i. 4. 29.

**underbear**, to guard, to face, to trim: *skirts, round* (round about) *underborne with a bluish tinsel*, MUCH ADO ABOUT NOTHING, iii. 4. 20.

**undercrest your good addition**, support the honourable distinction or title you have bestowed on me (see first *addition*), CORIOLANUS, i. 9. 72.

**undergo**, to undertake: *What dangerous action . . . Would I not undergo for one calm look!* THE TWO GENTLEMEN OF VERONA, v. 4. 42; *if you will not change your purpose But undergo this flight*, THE WINTER'S TALE, iv. 4. 535; *You undergo too strict a paradox*, TIMON OF ATHENS, iii. 5. 24; *To undergo with me an enterprise Of honourable*

*dangerous consequence* ("We should now rather say to *undertake* where there is anything to be done," CRAIK), JULIUS CÆSAR, i. 3. 123; *I am the master of my speeches, and would undergo what's spoken, I swear*, CYMBELINE, i. 4. 136.

**undergo**, "to be subject to" (STEEVENS): *Claudio undergoes my challenge*, MUCH ADO ABOUT NOTHING, v. 2. 50.

**undergo**, to sustain, to support: *To undergo such ample grace and honour*, MEASURE FOR MEASURE, i. 1. 24; *Any thing, my lord, That my ability may undergo*, THE WINTER'S TALE, ii. 3. 163; *Is't not I That undergo this charge?* KING JOHN, v. 2. 100; *How able such a work to undergo*, 2 HENRY IV., i. 3. 54; *Their virtues else . . . As infinite as man may undergo* ("As large as can be accumulated upon man," JOHNSON), HAMLET, i. 4. 34.

**undergo**, to endure with firmness: *Thrice-blessed they that master so their blood, To undergo such maiden pilgrimage*, A MIDSUMMER-NIGHT'S DREAM, i. 1. 75; *which rais'd in me An undergoing stomach*, THE TEMPEST, i. 2. 157; *undergoes, More goddess-like than wife-like, such assaults*, etc., CYMBELINE, iii. 2. 7.

**under-skinker**, an under-drawer, 1 HENRY IV., ii. 4. 22. "Skink is drink [to skink is to draw drink], and a skinker is one that serves drink at table" (JOHNSON). "A. S. Scencan, to give drink, to play the Scinker (Somner). Dut. Schenken, Ger. Schenken, to pour, to pour (wine: and consequentially, to serve wine, when poured)." Richardson's *Dict.* in v. "Skink."

**undertake**, to engage with, to attack: *you 'll undertake her no more?* THE MERRY WIVES OF WINDSOR, iii. 5. 111; *I would not undertake her in this company*, TWELFTH NIGHT, i. 3. 54; *It is not fit your lordship should undertake every companion that you give offence to*, CYMBELINE, ii. 1. 25.

**undertake**, to take charge of: *Sir Nicholas Vaux, Who undertakes you to your end*, HENRY VIII., ii. 1. 97.



**undertake**, "to venture, to hazard" (Johnson's *Dict.*): *It is the cowish terror of his spirit, That dares not undertake*, KING LEAR, iv. 2. 13.

**undertake**, to assume: *His name and credit shall you undertake*, THE TAMING OF THE SHREW, iv. 2. 106.

**undertaker**, "one who undertakes or takes up the quarrel or business of another" (RITSON): *if you be an undertaker, I am for you*, TWELFTH NIGHT, iii. 4. 302.

**undertaker**—*And for Cassio, let me be his*, let me be the person who engages to do for him—to dispatch him; unless *undertaker* here means simply "attacker, assailant" (see first *undertake*), OTHELLO, iv. 1. 206.

**undervalued**, held inferior, unworthy to be compared, THE MERCHANT OF VENICE, i. 1. 165; ii. 7. 53.

**underwrite in an observing kind** *His humourous predominance*, subscribe, submit, with respectful attention, to his, etc., TROILUS AND CRESSIDA, ii. 3. 124.

**under-wrought**, underworked, undermined, KING JOHN, ii. 1. 95.

**undeserving praise**, praise undeserved, LOVE'S LABOUR'S LOST, v. 2. 366.

**undistinguish'd space of woman's will**, that is, space whose limits are not to be distinguished, KING LEAR, iv. 6. 271.

**unear'd**, unploughed, untilled, SONNETS, iii. 5. See *ear*.

**unearned luck**, better luck than we have deserved, A MIDSUMMER-NIGHT'S DREAM, v. 1. 421.

**uneath**, scarcely, hardly, 2 HENRY VI., ii. 4. 8.

**uneffectual fire**, HAMLET, i. 5. 90. Here, according to Warburton, *uneffectual* means "shining without heat;" according to Steevens, "that is no longer seen when the light of morning approaches." The former explanation is, I apprehend, the true one. (Compare Nash: "The moral of the whole is this, that as the ostrich, the most *burning-sighted*

bird of all others, insomuch as the female of them hatcheth not hir eggs by covering them, but by the *effectual raies* of hir eies," etc. *The Vnfortunate Traveller, Or the Life of Jacke Wilton*, 1594, sig. H 4.)

**unequal**, unjust: *a heavy and unequal hand*, 2 HENRY IV., iv. 1. 102; *To punish me for what you make me do Seems much unequal*, ANTONY AND CLEOPATRA, ii. 5. 101.

**unexperient**, inexperienced, A LOVER'S COMPLAINT, 318.

**unexpressive**, inexpressible, ineffable, AS YOU LIKE IT, iii. 2. 10.

**unfair**, to deprive of fairness, of beauty, SONNETS, v. 4.

**unfather'd heirs**, "equivocal births; animals that had no animal progenitors; productions not brought forth according to the stated laws of generation" (JOHNSON), 2 HENRY IV., iv. 4. 122. (Mr. Staunton gives a strange interpretation of these words: he says, "the *unfather'd heirs*, whom Prince Humphrey is alarmed to see the people reverence, were certain so-called *prophets*, who pretended to have been conceived by miracle, like Merlin," etc.)

**unfurnish**, to deprive, to divest: *that which may Unfurnish me of reason*, THE WINTER'S TALE, v. 1. 123.

**unfurnish'd** — *And leave itself*, That is, and leave itself unprovided with a companion or fellow, THE MERCHANT OF VENICE, iii. 2. 126.

**ungartered** — *For going*, THE TWO GENTLEMEN OF VERONA, ii. 1. 65. "This is enumerated by Rosalind in *As You Like It*, act iii. sc. 2, 351, as one of the undoubted marks of love: 'Then your hose shall be *ungartered*, your bonnet unbanded,' etc." (MALONE).

**unhack'd** or *unhatched*, not blunted by blows, TWELFTH NIGHT, iii. 4. 224; KING JOHN, ii. 1. 254; ANTONY AND CLEOPATRA, ii. 6. 38.

**unhair**, to strip off hair, ANTONY AND CLEOPATRA, ii. 5. 64.

**unhair'd sauciness**, unbearded sauciness, KING JOHN, v. 2. 133.

**unhappied**, made unhappy, RICHARD II., iii. 1. 10.

**unhappily**, mischievously : *I should judge now unhappily* (waggishly), HENRY VIII., i. 4. 89 ; *Though nothing sure, yet much unhappily* ("Though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it," WARBURTON), HAMLET, iv. 5. 13 ; *And purest faith unhappily* (wickedly) *forsworn*, SONNETS, lxi. 4.

**unhappiness**, mischief : *she hath often dreamed of unhappiness* (some "wild, wanton, unlucky trick," WARBURTON), MUCH ADO ABOUT NOTHING, ii. 1. 312 ; *heir to his unhappiness* ("a disposition to mischief," STEEVENS), RICHARD III., i. 2. 25.

**unhappy**, mischievous : *O most unhappy* (wicked) *strumpet !* THE COMEDY OF ERRORS, iv. 4. 121 ; *a shrewd unhappy gallows*, LOVE'S LABOUR'S LOST, v. 2. 12 ; *A shrewd knave and an unhappy*, ALL 'S WELL THAT ENDS WELL, iv. 5. 56 (in the two last passages "roguish, waggish").

**unhatched**, TWELFTH NIGHT, iii. 4. 224. See *unhack'd*.

**unhatch'd practice**, "treason that has not taken effect" (JOHNSON), or "not brought to light, undisclosed," OTHELLO, iii. 4. 142.

**unhearts**, discourages, CORIOLANUS, v. 1. 49.

**unhoused free condition** — *My*, OTHELLO, i. 2. 26. Here *unhoused* has been explained "free from domestic cares," "unmarried" — an Italianism ("Casare, *to house, to marry, to wed.*" Florio's *Ital. and Engl. Dict.*).

**unhousel'd**, without having received the *housel*, the Eucharist, or Sacrament of the Lord's Supper, HAMLET, i. 5. 77.

**unicorn**, *pride and wrath would confound thee, etc.* — *Wert thou the*, TIMON OF ATHENS, iv. 3. 333 ; *That unicorns may*

*be betray'd with trees*, JULIUS CÆSAR, ii. 1. 204. "The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree; the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. Gesner, *Hist. Animal*" (HAMMER). (Compare Spenser:

" Like as a lyon, whose imperiall powre  
A prowde rebellious unicorn defyes,  
T' avoide the rash assault and wrathful stowre  
Of his fiers foe, him to a tree applyes,  
And when him ronning in full course he spyes,  
He slips aside: the whiles that furious beast  
His precious horne, sought of his eninyes,  
Strikes in the stocke, ne thence can be releast,  
But to the mighty victor yields a bounteous feast."

*The Faerie Queene*, B. ii. C. v. st. 10.)

**unimproved**, unreproved, uncensured, unimpeached, HAMLET, i. 1. 96. "The commentators on Shakespeare do not understand this word . . . 'Of unimproved mettle' is interpreted [by Johnson] 'full of spirit not regulated by knowledge.' It means just the contrary." Gifford's note on *Jonson's Works*, vol. i. p. 88.

**union**, a pearl of the finest kind (Lat. *unio*), HAMLET, v. 2. 264, 318.

**unjust**, dishonest: *unjust serving-men*, 1 HENRY IV., iv. 2. 27.

**unkind**, not according to kind or nature, unnatural: *Thou art not so unkind, As YOU LIKE IT*, ii. 7. 175; *unkind division*, 1 HENRY VI., iv. 1. 193; *Titus, unkind, and careless of thine own*, TITUS ANDRONICUS, i. 1. 86; *Bid them farewell, Cordelia, though unkind*, KING LEAR, i. 1. 260; *his unkind daughters*, KING LEAR, iii. 4. 70; *but died unkind* (childless), VENUS AND ADONIS, 204.

**unking'd**, deprived of kingship, of royalty, RICHARD II., iv. 1. 220; v. 5. 37.

**unlick'd** *bear-whelp*, 3 HENRY VI., iii. 2. 161. "It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears" (JOHNSON). See, for instance, Pliny's *Hist. Nat. L.* viii. c. 54 (36).

**unlike**, unlikely : *That which but seems unlike*, MEASURE FOR MEASURE, v. 1. 52 ; *Not unlike, sir, that may be*, LOVE'S LABOUR'S LOST, ii. 1. 207 ; *Not unlike, Each way, to better yours*, CORIOLANUS, iii. 1. 48 ; *more Unlike than this thou tell'st*, CYMBELINE, v. 5. 354.

**unlived**, bereft of life, THE RAPE OF LUCRECE, 1754.

**unluckily** *charge my fantasy* — *Things*, JULIUS CÆSAR, iii. 3. 2. *Unluckily* is "foreshowing misfortune ominously." "I learn from an old black-letter treatise on Fortune-telling that to dream 'of being at banquets betokeneth misfortune'" (STEEVENS). Grant White says : "The poet (Cinna) may mean that many things besides his dream of the feast charge his fancy unluckily." Warburton altered the folio "unluckily" to "unlucky," which Dyce adopts.

**unlustrous**, devoid of lustre, CYMBELINE, i. 6. 108.

**unmann'd** *blood bating in my cheeks* — *Hood my*, ROMEO AND JULIET, iii. 2. 14. See *hood*, etc.

**unmaster'd**, unrestrained, licentious, HAMLET, i. 3. 32.

**unmeritable**, devoid of merit, RICHARD III., iii. 7. 155 ; JULIUS CÆSAR, iv. 1. 12.

**unowned interest** — *The*, The unowned interest ("the interest which is not at this moment legally possessed by any one, however rightfully entitled to it," MALONE); KING JOHN, iv. 3. 147.

**unpeg** *the basket on the house's top*, *Let the birds fly, and like the famous ape*, etc., HAMLET, iii. 4. 193. "Sir John Suckling, in one of his letters, may possibly allude to the same story. 'It is the story of the *jackanapes* and the partridges ; thou starest after a beauty till it be lost to

thee, and then let'st out another, and starest after that till it is gone too'" (WARNER).

**unpink'd**, not pierced with eyelet-holes, *THE TAMING OF THE SHREW*, iv. 1. 117.

**unpitied** *whipping* — *An*, "An unmerciful one" (STEEVENS), *MEASURE FOR MEASURE*, iv. 2. 11.

**unplausive**, not applauding, not approving, *TROILUS AND CRESSIDA*, iii. 3. 43.

**unpolicied** — *Call great Cæsar ass*, "an ass without more policy than to leave the means of death within my reach, and thereby deprive his triumph of its noblest decoration" (STEEVENS), *ANTONY AND CLEOPATRA*, v. 2. 306.

**unpossessing**, having no possessions, incapable of possessing or inheriting, *KING LEAR*, ii. 1. 67.

**unpregnant**, unready, inapt, unable : *This deed unshapes me quite, makes me unpregnant*, *MEASURE FOR MEASURE*, iv. 4. 18. "In the first scene the Duke says that Escalus is *pregnant*, that is, ready in the forms of law. *Unpregnant*, therefore, in the instance before us, is *unready*, *unprepared*" (STEEVENS). The present passage is cited by Nares in his *Gloss*. under "*Unpregnant*. Dull, stupid; the contrary to *pregnant* in its sense of acute, sagacious, etc."

**unpregnant of my cause**, *HAMLET*, ii. 2. 562. "*Unpregnant for having no due sense of*" (WARBURTON). "Rather, 'not quickened with a new desire of vengeance, not teeming with revenge'" (JOHNSON); "*unpregnant of* is not quickened with or [not] having a lively sense of" (CALDECOTT).

**unprizeable**, not of estimation, of small account : *For shallow draught and bulk unprizable*, *TWELFTH NIGHT*, v. 1. 49.

**unprizeable**, inestimable, priceless : *your brace of unprizeable estimations*, *CYMBELINE*, i. 4. 86. (Coles may be cited as illustrating the double meaning of this word : "Unprisable,

*inæstimabilis.*" "Inæstimabilis, *Inestimable*, not to be valued, also [see the preceding article] *of no value.*"

unprized, not valued, KING LEAR, i. 1. 259.

unprofited, profitless, TWELFTH NIGHT, i. 4. 21.

unproper, not peculiar to an individual, common, OTHELLO, iv. 1. 68.

unproportion'd, "irregular, disorderly" (CALDECOTT), HAMLET, i. 3. 60.

unprovide, "divest of resolution" (Johnson's *Dict.*), OTHELLO, iv. 1. 201.

unqualitied, unmanned, deprived of his faculties, ANTONY AND CLEOPATRA, iii. 11. 44 (but Malone would understand it to mean "unsoldiered," — *quality* being formerly common in the sense of "profession").

unquestionable spirit — *An*, A spirit averse to conversation, AS YOU LIKE IT, iii. 2. 347. Compare first *question* and *questionable*.

unraked — *Where fires thou find'st*, "that is, unmade up, by covering them with fuel, so that they may be found alight in the morning" (STEEVENS), THE MERRY WIVES OF WINDSOR, v. 5. 42.

unready, undressed, 1 HENRY VI., ii. 1. 39, 40.

unrecalling crime — *His*, His unrecallable crime, THE RAPE OF LUCRECE, 993.

unreconciliable, irreconcilable, ANTONY AND CLEOPATRA, v. 1. 47.

unrecuring, incurable, TITUS ANDRONICUS, iii. 1. 90.

unrespected, unnoticed, unregarded, SONNETS, xliii. 2.

unrespective, inconsiderate, unthinking, "devoid of cautious and prudential consideration" (MALONE): *unrespective boys*, RICHARD III., iv. 2. 29.



- unrespective**, unregarded, unvalued : *unrespective sieve*, "a common voider" (JOHNSON), or basket for carrying out the relics of a meal, *TROILUS AND CRESSIDA*, ii. 2. 71.
- unrest**, disquiet, uneasiness, unhappiness, *RICHARD II.*, ii. 4. 22 ; *RICHARD III.*, iv. 4. 29 ; v. 3. 320 ; *TITUS ANDRONICUS*, ii. 3. 8 ; iv. 2. 31 ; *ROMEO AND JULIET*, i. 5. 118.
- unrolled**, *THE WINTER'S TALE*, iv. 3. 117. "Let me be *unrolled*" is explained to mean, "let me be struck off the roll of vagabonds."
- unrough**, unbearded, *MACBETH*, v. 2. 10.
- unseasoned**, unseasonable : *this unseasoned intrusion*, *THE MERRY WIVES OF WINDSOR*, ii. 2. 151 ; *these unseason'd hours*, 2 *HENRY IV.*, iii. 1. 105.
- unseason'd**, "unformed, not qualified by use" (JOHNSON'S *Dict.*) : 'Tis an *unseason'd courtier*, *ALL 'S WELL THAT ENDS WELL*, i. 1. 64.
- unseal'd**, unratified, *ALL 'S WELL THAT ENDS WELL*, iv. 2. 30.
- unseam'd**, ripped, cut open, *MACBETH*, i. 2. 22.
- unseeming**, not seeming, *LOVE'S LABOUR'S LOST*, ii. 1. 155.
- unseminar'd**, deprived of virility, *ANTONY AND CLEOPATRA*, i. 5. 11.
- unshaked of motion**. See *motion* — *Unshaked of*.
- unshapes**, confounds, *MEASURE FOR MEASURE*, iv. 4. 18.
- unshout the noise**, retract the noise made by shouts, *CORIO-LANUS*, v. 5. 4.
- unshunned**, inevitable, *MEASURE FOR MEASURE*, iii. 2. 56.
- unsifted**, unwinnowed, — untried, inexperienced, *HAMLET*, i. 3. 102.
- unsinew'd**, nerveless, weak, *HAMLET*, iv. 7. 10.
- unsisting**, never at rest, *MEASURE FOR MEASURE*, iv. 2. 85.
- unsmirched**, unsmutted, undefiled, *HAMLET*, iv. 5. 116.

**unsorted**, not suitable, 1 HENRY IV., ii. 3. 11.

**unsquared** — *Terms*, TROILUS AND CRESSIDA, i. 3. 159. Here, says Steevens, *unsquared* is "unadapted to their subject, as stones are unfitted to the purposes of architecture while they are yet *unsquared*."

**unstanched**, urinæ incontinens: *an unstanched wench*, THE TEMPEST, i. 1. 44.

**unstanched**, insatiate: *unstanched thirst*, 3 HENRY VI., ii. 6. 83.

**unstate**, to deprive of state, to degrade: *I would unstate myself, to be in a due resolution*, KING LEAR, i. 2. 95 (see *resolution*); *Unstate his happiness* (Descend from his high and prosperous condition), ANTONY AND CLEOPATRA, iii. 13. 30.

**unswear**, to recant what is sworn, KING JOHN, iii. 1. 245; OTHELLO, iv. 1. 31.

**untaught**, rude, unmannerly: *O thou untaught! what manners is in this*, etc., ROMEO AND JULIET, v. 3. 213.

**untent** *his person*, bring his person out, come out, of his tent, TROILUS AND CRESSIDA, ii. 3. 163.

**untented woundings**, wounds not yet treated — or so severe and deep that they will not admit of being treated — by the insertion of the surgeon's *tent* (see first *tent*), KING LEAR, i. 4. 300.

**unthread** *the rude eye of rebellion*, KING JOHN, v. 4. 11. "He [Shakespeare] was evidently thinking of the 'eye of a needle.' Undo (says Melun to the English nobles) what you have done; desert the rebellious project in which you are engaged. . . . 'Rude' is applicable to 'rebellion,' but not to 'eye.' He means, in fact, the eye of rude rebellion" (MALONE).

**untimeable** (untuneable, *Cambridge*, — out of tune, perhaps also "out of time,") not in good time, AS YOU LIKE IT, v. 3. 33.

**untraded oath**, "a singular oath, not in common use" (MALONE), an unhackneyed oath, *TROILUS AND CRESSIDA*, iv. 5. 178.

**untried** *Of that wide gap—And leave the growth*, *THE WINTER'S TALE*, iv. 1. 6. "Our author attends more to his ideas than to his words. 'The growth of the wide gap' is somewhat irregular; but he means, *the growth*, or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. 'To leave this growth untried' is 'to leave the passages of the intermediate years unnoted and unexamined'" (JOHNSON).

**untrue**—*My most true mind thus maketh mine*, *SONNETS*, cxlii. 14. "The word *untrue* is used as a substantive. 'The sincerity of my affection is the cause of my untruth,' that is, of my not seeing objects truly, such as they appear to the rest of mankind" (MALONE).

**untrussing**, untying the points or tagged laces which attached the hose or breeches to the doublet, *MEASURE FOR MEASURE*, iii. 2. 168. (So, on the contrary, to *truss* the points was the usual term for tying them.)

**untruth**, disloyalty: *So my untruth had not provoked him*, *RICHARD II.*, ii. 2. 101.

**untruth**, unfaithfulness in love: *Let all untruths stand by thy stained name*, *TROILUS AND CRESSIDA*, v. 2. 177.

**untuneable** (untimeable, *Dyce*), out of tune, perhaps also "out of time," *AS YOU LIKE IT*, v. 3. 33.

**unvalued**, invaluable: *unvalued jewels*, *RICHARD III.*, i. 4. 27.

**unvalued**, not prized, ordinary: *unvalued persons*, *HAMLET*, i. 3. 19.

**unwapper'd**, unworn, not debilitated, *THE TWO NOBLE KINSMEN*, v. 4. 10.

**unwashed hands**—*Do it with*, 1 *HENRY IV.*, iii. 3. 183. "Do it immediately, or the first thing in the morning,

even without staying to wash your hands" (STEEVENS).  
 "It appears to me that Falstaff means to say *do it without retracting or repenting of it*" (MASON).

**unweighed**, not considerate, careless, *THE MERRY WIVES OF WINDSOR*, ii. 1. 18.

**unwish'd** *five thousand men* — *Thou hast*, "Thou hast wished five thousand men away" (JOHNSON), *HENRY V.*, iv. 3. 76.

**unwitted**, deprived of understanding, *OTHELLO*, ii. 3. 174.

**unyoke**, to loose from the yoke, to have done working: *tell me that, and unyoke* ("unravel this, and your day's work is done, your team you may then unharness," CALDECOTT; whose explanation is perhaps right), *HAMLET*, v. 1. 52.

**up**, shut up, in confinement: *so the poor third is up, till death enlarge his confine*, *ANTONY AND CLEOPATRA*, iii. 5. 12.

**up and down**, exactly, for all the world: *here's my mother's breath up and down*, *THE TWO GENTLEMEN OF VERONA*, ii. 3. 26; *Here's his dry hand up and down*, *MUCH ADO ABOUT NOTHING*, ii. 1. 102; *up and down she doth resemble thee*, *TITUS ANDRONICUS*, v. 2. 107.

**up-cast** (a term at the game of bowls), a throw, a cast, *CYMBELINE*, ii. 1. 2.

**uproar**, to throw into confusion, *MACBETH*, iv. 3. 99.

**up-spring** *reels* — *The swaggering*, *HAMLET*, i. 4. 9. "It appears from the following passage in *Alphonsus, Emperor of Germany*, by Chapman, that the *up-spring* was a German dance:

'We Germans have no changes in our dances;  
 An almain and an *up-spring*, that is all'

(STEEVENS).

Karl Elze, who has recently reprinted Chapman's *Alphonsus* at Leipzig, remarks that the word *up-spring* "is the '*Hupfauf*,' the last and consequently wildest dance at

the old German merry-makings. See *Ayrer's Dramen*, ed. by Keller, iv. 2840 and 2846 :

*'Ey, jtz geht erst der hupffauff an,  
Ey, Herr, jtz kummt erst der hupffauff.'*

No epithet could therefore be more appropriate to this drunken dance than Shakespeare's 'swaggering.' I need hardly add, that 'upspring' is an almost literal translation of the German name."

**up-staring** — *With hair.* See *hair to stare*, etc.

**up-swarm'd**, raised in swarms, 2 HENRY IV., iv. 2. 30.

**uptrimmed** (untrimmed, Cambridge) — *New*, Newly dressed-up, decorated, KING JOHN, iii. 1. 209.

**upon the gad** — *Done.* See *gad* — *Done upon the*.

**upright**, upwards: *Would I not leap upright*, KING LEAR, iv. 6. 27.

**upward**, the top: *from the extremest upward of thy head*, KING LEAR, v. 3. 136.

**urchin**, a hedgehog: *Ten thousand swelling toads, as many urchins*, TITUS ANDRONICUS, ii. 3. 101.

**urchin**, a particular sort of fairy: *urchins shall . . . All exercise on thee*, THE TEMPEST, i. 2. 326; *we'll dress Like urchins*, THE MERRY WIVES OF WINDSOR, iv. 4. 48.

**urchin-shows**, fairy-shows, THE TEMPEST, ii. 2. 5.

**urchin-snouted**, with a snout like that of a hedgehog, VENUS AND ADONIS, 1105.

**urn**, used in the sense of "tomb:" *the most noble corse that ever herald Did follow to his urn*, CORIOLANUS, v. 6. 145. (In a passage of Fortiguerra's *Ricciardetto*, the "avello" or "tomba" wherein Serpedonte shuts up Despina alive is called "*urna*:"

*"S' empie lo Scricca tutto di stupori  
A quelle voci, e fassi aprir la porta  
Dell' urna, ed alla figlia egli si porta."* C. xv. 50.)

**Urswick**—*Sir Christopher*, RICHARD III., iv. 5. 1. This person—who was chaplain to the Countess of Richmond, and afterwards almoner to King Henry VII.—is called *Sir* as being a priest. See third *sir*.

**usance**, interest of money, THE MERCHANT OF VENICE, i. 3. 40, 136; *usances*, THE MERCHANT OF VENICE, i. 3. 103.

**use**, usance, interest of money: *Both thanks and use*, MEASURE FOR MEASURE, i. 1. 41; *I gave him use for it*, MUCH ADO ABOUT NOTHING, ii. 1. 249; *being kept together and put to use*, TWELFTH NIGHT, iii. 1. 48; *gold that 's put to use*, VENUS AND ADONIS, 768; *That use is not forbidden usury*, SONNETS, vi. 5.

**use**, to render it, *Upon his death, etc.*—*The other half in*, THE MERCHANT OF VENICE, iv. 1. 378. “Antonio tells the duke, that if he will abate the fine for the state’s half, he (Antonio) will be contented to take the other, *in trust*, after Shylock’s death to render it to his daughter’s husband. That is, it was, during Shylock’s life, to remain *at interest* in Antonio’s hands, and Shylock was to enjoy the produce of it” (RITSON). “That is, in trust for Shylock during his life, for the purpose of securing it at his death to Lorenzo. Some critics explain *in use*, upon interest—a sense which the phrase certainly sometimes bore; but that interpretation is altogether inconsistent, in the present passage, with the generosity of Antonio’s character. In conveyances of land, where it is intended to give the estate to any person after the death of another, it is necessary that a third person should be possessed of the estate, and the *use* be declared to the one after the death of the other; or the estate to the future possessor would be rendered insecure. This is called a conveyance to *uses*, and the party is said to be possessed, or rather *seised* to the *use* of such an one, or to the use that he render or convey the land to such an one, which is expressed in law French by the terms *seisie al use*, and in Latin, *seisitus in*

*usum alicujus, viz. AB or CD.* This latter phrase Shakespeare has rendered with all the strictness of a technical conveyancer, and has made Antonio desire to have one half of Shylock's goods in *use*, — to render it upon his, Shylock's, death, to Lorenzo" (ANON., *apud* HALLIWELL).

**use**, present possession : *my full heart Remains in use with you*, ANTONY AND CLEOPATRA, i. 3. 44. ("The poet seems to allude to the legal distinction between *use* and *absolute possession*," JOHNSON).

**use**, profit, benefit : *lose the use of all deceit*, KING JOHN, v. 4. 27 ; *make use now*, HENRY VIII., iii. 2. 420.

**use**, custom, common occurrence : *these things are beyond all use*, JULIUS CÆSAR, ii. 2. 25.

**use**, to continue, to make a practice of : *If thou use to beat me*, TROILUS AND CRESSIDA, ii. 1. 46.

**usurer's chain**, MUCH ADO ABOUT NOTHING, ii. 1. 168. Gold chains were formerly worn by rich merchants ; and merchants were the chief usurers of those days.

**utis** — *Old*, "Festivity in a great degree" (STEEVENS), "rare fun" (STAUNTON), 2 HENRY IV., ii. 4. 19 ; see first *old*. "*Utis*, or rather *Utas*, quasi *huitas* ; from *huit*, French. The eighth day, or the space of eight days, after any festival. It was a law-term, and occurs in some of our statutes ; now more commonly called the octave, as the octave of St. Hilary, etc. 'Any day between the feast and the eighth day was said to be within the *utas*.' Cowell, etc. See Dr. Wordsworth's *Eccles. Biogr.* i. 62." Nares's *Gloss*.

**utter**, to sell ("To *utter* is a legal phrase often made use of in law-proceedings and Acts of Parliament, and signifies to vend by retail," REED) : *Money's a medler, That doth utter all men's ware-a*, THE WINTER'S TALE, iv. 4. 317 ; *but Mantua's law Is death to any he that utters them*, ROMEO AND JULIET, v. 1. 67.



**utter** *what thou dost not know — Thou wilt not*, 1 HENRY IV., ii. 3. 108. Ray gives "A woman conceals what she knows not." *Proverbs*, p. 46, ed. 1768.

**utterance**! — *Come, fate, into the list, And champion me to the*, MACBETH, iii. 1. 71; *Which he to seek of me again, perforce, Behoves me keep at utterance*, CYMBELINE, iii. 1. 71. *Utterance* is from the French, — *combattre à outrance* meaning "to fight to extremity, till one of the combatants was slain;" but in the second of the above passages, as Steevens observes, *keep at utterance* is equivalent to "keep at the extremity of defiance."

**utter'd** *by base sale of chapmen's tongues — Beauty is bought by judgement of the eye, Not*, LOVE'S LABOUR'S LOST, ii. 1. 16. "The meaning is, that — the estimation of beauty depends not on the *uttering* or proclamation of the seller, but on the eye of the buyer" (JOHNSON). Here Mr. Staunton explains *utter'd* "put forth." It is perhaps intended to convey the double sense of *proclaiming* and *vending*. See first *utter*.

**uttered** — *Till death be*, that is, until death be proclaimed, published, MUCH ADO ABOUT NOTHING, v. 3. 20.

**uttermost**, *Or else a breath — Either to the*, TROILUS AND CRESSIDA, iv. 5. 91. Here *to the uttermost* has the same meaning as *to the utterance*. See *utterance*, etc.

## V

**vade**, to fade, SONNETS, liv. 14; *vaded*, THE PASSIONATE PILGRIM, x. 1, 2; xiii. 6, 8; *vadeth*, THE PASSIONATE PILGRIM, xiii. 2.

**vail**, to lower, to let fall, MEASURE FOR MEASURE, v. 1. 20; THE TAMING OF THE SHREW, v. 2. 176; 2 HENRY IV., i. 1. 129; 1 HENRY VI., v. 3. 25; CORIOLANUS, iii. 1. 98; PERICLES, ii. 3. 42; *Vail* (= do homage) *to her mistress Dian*, PERICLES, iv. Gower, 29; *vailed*, HAMLET, i. 2. 70; VENUS

AND ADONIS, 956; *vailing*, THE MERCHANT OF VENICE, i. 1. 28; *angels vailing clouds* ("letting those clouds which obscured their brightness sink from before them," JOHNSON), LOVE'S LABOUR'S LOST, v. 2. 297; *vails*, VENUS AND ADONIS, 314.

**vail**, a sinking, a setting: *the vail and darking of the sun*, TROILUS AND CRESSIDA, v. 8. 7.

**'vailful** (veil full, *Cambridge*), *availful*, MEASURE FOR MEASURE, iv. 6. 4.

**vails**, perquisites: *certain vails*, PERICLES, ii. 1. 148.

**vain**, "light of tongue, not veracious" (JOHNSON): *'Tis holy sport, to be a little vain*, THE COMEDY OF ERRORS, iii. 2. 27.

**valanced**, fringed (with a beard), HAMLET, ii. 2. 418.

**Valdes** — *The great pirate*, PERICLES, iv. 1. 98. "The Spanish Armada, I believe, furnished our author with this name. Don Pedro de *Valdes* was an admiral in that fleet, and had the command of the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the twenty-second of July, 1588, and sent to Dartmouth. This play therefore, we may conclude, was not written till after that period. The making one of this Spaniard's ancestors a pirate was probably relished by the audience in those days" (MALONE). "In Robert Greene's *Spanish Masquerado*, 1589, the curious reader may find a very particular account of this *Valdes*, who was commander of the Andalusian troops, and then prisoner in England" (STEEVENS).

**Valentine is past** — *Saint*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 136. "Alluding to the old saying, that birds begin to couple on St. Valentine's day" (STEEVENS).

**Valentine's day, etc.** — *To-morrow is Saint*, HAMLET, iv. 5. 46. "This song alludes to the custom of the first girl seen by a man on the morning of this day being considered his

Valentine or true love. . . . The custom of the different sexes choosing themselves mates on St. Valentine's Day, February 14th, the names being selected either by lots or methods of divination, is of great antiquity in England. The name so drawn was the *valentine* of the drawer" (HALLIWELL).

**validity**, worth, value, ALL 'S WELL THAT ENDS WELL, v. 3. 190; TWELFTH NIGHT, i. 1. 12; ROMEO AND JULIET, iii. 3. 33; HAMLET, iii. 2. 184; KING LEAR, i. 1. 80.

**valued file** — *The*. See first file.

**vanity** *the puppet's part* — *Take*, KING LEAR, ii. 2. 33. The commentators may be right in seeing here an allusion to the character of Vanity in some of the early Moralities or Moral-plays; but we occasionally meet with similar passages where there does not appear to be any such allusion; *è. g.* :

"Young Mistris Vanity is also sad,  
Because the parrat 's dead she lately had," etc.  
Withers's *Abuses Stript and Whipt*, — *Joy*, p. 141,  
ed. 1617.

In supposing that in the present passage Kent alludes to a puppet-show, Mr. Collier is perhaps mistaken; here, as in many other passages of our old writers, "*puppet*" may be nothing else than a term of contempt for a female.

**vanity**, a magical show or illusion: *Some vanity of mine art*, THE TEMPEST, iv. 1. 41. "So, in the romance of *Emare* [Ritson's *Anc. Engl. Metrical Romances*, vol. ii. p. 208] :

'The emperour sayde on hygh,  
Sertes, thys ys a fayry,  
Or ellys a *vanytè*'" (STEEVENS).

**vantage**, an opportunity: *when the doctor spies his vantage ripe*, THE MERRY WIVES OF WINDSOR, iv. 6. 43; *With his next vantage*, CYMBELINE, i. 3. 24.

**vantage** — *To the*, "To boot, over and above" (STEEVENS), OTHELLO, iv. 3. 82.

**vantbrace**, "A vambrace — Avant bras, or armour for the fore arm" (Meyrick's *Critical Inquiry into Ancient Armour*, etc., vol. ii. p. 155, ed. 1842), *TROILUS AND CRESSIDA*, i. 3. 297.

**varlet**, a servant to a knight or warrior, (also simply) a servant ("A Varlet, *Lixa, servus mediastinus*." Coles's *Lat. and Engl. Dict.*): *A good varlet, a good varlet, a very good varlet*, 2 *HENRY IV.*, v. 3. 12; *My horse! varlet!* *HENRY V.*, iv. 2. 2; *Call here my varlet; I'll unarm again*, *TROILUS AND CRESSIDA*, i. 1. 1.

**varlet** — *Male*, *TROILUS AND CRESSIDA*, v. 1. 14. Horne Tooke considers *varlet* to be the same word as *harlot*, the aspirate being changed to *v*.

**varletry**, a rabble, *ANTONY AND CLEOPATRA*, v. 2. 56.

**vary**, variation, caprice: *With every gale and vary of their masters*, *KING LEAR*, ii. 2. 74.

**vast**, a waste: *that vast of night*, *THE TEMPEST*, i. 2. 327; *shook hands, as over a vast*, *THE WINTER'S TALE*, i. 1. 28; *In the dead vast and middle of the night*, *HAMLET*, i. 2. 198; *Thou god of this great vast*, *PERICLES*, iii. 1. 1.

**vastidity**, vastness, immensity, *MEASURE FOR MEASURE*, iii. 1. 70.

**vastly**, like a waste, *THE RAPE OF LUCRECE*, 1740.

**vasty**, vast, *THE MERCHANT OF VENICE*, ii. 7. 41; 1 *HENRY IV.*, iii. 1. 53; *HENRY V.*, Prologue, 12; ii. 2. 123; ii. 4. 105.

**vaunt**, the van, — the beginning, *TROILUS AND CRESSIDA*, Prologue, 27.

**vauntcouriers**, forerunners, precursors (Fr. *avant-coureurs*), *KING LEAR*, iii. 2. 5.

**vaward**, the forepart (properly, of an army, — "The Vaward, *Prima acies*." Coles's *Lat. and Engl. Dict.*), *A MIDSUMMER-NIGHT'S DREAM*, iv. 1. 102; 2 *HENRY IV.*,

i. 2. 166; HENRY V., iv. 3. 130; 1 HENRY VI., i. 1. 132; CORIOLANUS, i. 6. 53.

**veal**, *quoth the Dutchman. Is not 'veal' a calf?* LOVE'S LABOUR'S LOST, v. 2. 247. "I suppose by *veal* she means *well*, sounded as foreigners usually pronounce that word; and introduced merely for the sake of the subsequent question" (MALONE). "The same joke occurs in *The Wisdome of Dr. Dodypoll*: '*Doctor. Hans, my very speciall friend; fait and trot, me be right glad for to [dele to] see you veale. Hans. What, do you make a calfe of me, M. Doctor?*' [sig. c 3, ed. 1600]" (BOSWELL). Dr. Wellesley has discovered that, in "this miserable skirmish of puns," certain words "make up the syllables of Lord Longaville's name, compounded of *long calf veal*, or *langue half veal*." *Stray Notes on the Text of Shakespeare*, p. 17.

**vegetives**, vegetables, plants, PERICLES, iii. 2. 36.

**velure**, velvet, THE TAMING OF THE SHREW, iii. 2. 57.

**velvet-guards**, 1 HENRY IV., iii. 1. 257. By this expression is meant, as Malone observes, "the higher rank of female citizens," whose gowns (at least their holiday ones) were *guarded* (that is, faced, trimmed) with *velvet*. See *guard* and *guards*.

**veneys**. See *venue*.

**venge**, to avenge, RICHARD II., i. 2. 36; HENRY V., i. 2. 292; 1 HENRY VI., iii. 4. 42; ROMEO AND JULIET, iii. 5. 86; KING LEAR, iv. 2. 80; CYMBELINE, i. 6. 91; THE RAPE OF LUCRECE, 1691.

**vengeance**, mischief, harm: *That could do no vengeance to me*, AS YOU LIKE IT, iv. 3. 48.

**Venice gave His body to that pleasant country's earth** — *At*, RICHARD II., iv. 1. 97. "This is not historically true. The Duke of Norfolk's death did not take place till [long] after Richard's murder" (MALONE).

**Venice** — *If Cupid have not spent all his quiver in*, MUCH ADO ABOUT NOTHING, i. 1. 236. Long before this comedy was produced, various writers had characterized Venice as the place where Cupid “reigns and revels;” and compare Greene: “Hearing that of all the citties in Europe, Venice hath most semblance of Venus vanities . . . Because therefore this great city of Venice is holden Loues Paradise,” etc. *Neuer too late*, Part Second, sig. q 2 and q 2 verso, ed. 1611. The publication of Coryat’s *Crudities*, 1611, made the Venetian courtesans well known in England.

**venom** *where no venom else*, etc., RICHARD II., ii. 1. 157. According to the legend, St. Patrick banished all venomous reptiles from Ireland.

**venomous** wights, “*venifici*, those who practice nocturnal sorcery” (STEEVENS), TROILUS AND CRESSIDA, iv. 2. 12.

**vent** — *Full of*, “Full of rumour, full of materials for discourse” (JOHNSON), CORIOLANUS, iv. 5. 223.

**ventages**, small holes or apertures, HAMLET, iii. 2. 348.

**venue** or *veney* (a fencing term), a thrust, “a coming on, an onset; a turn or bout; a hit. The commentators on Shakespeare have produced a great variety of instances, and differ in their explanations only because they mistake application for meaning” (Richardson’s *Dict.*): *venue* (used metaphorically), LOVE’S LABOUR’S LOST, v. 1. 52; *veney*s, THE MERRY WIVES OF WINDSOR, i. 1. 259. (Compare Jonson’s *Every Man in his Humour*: “*Mat.* But one *venue*, sir. *Bob.* *Venue!* fie; most gross denomination as ever I heard: O, the stoccata, while you live, sir; note that.” *Works*, vol. i. p. 39, ed. Gifford.)

**verbal**, “verbose, full of talk” (JOHNSON), “plain-spoken” (KNIGHT): *By being so verbal*, CYMBELINE, ii. 3. 106.

**Veronesa** — *A*, OTHELLO, ii. 1. 26. “This ship has been already described as a ship of *Venice*. It is now called ‘a

*Veronesa*, 'that is, a ship belonging to and furnished by the inland city of Verona for the use of the Venetian state; and newly arrived from Venice" (MALONE).

**versing**, expressing in verse, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 67.

**vestal** *throned by the west* — *A fair*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 158. A charming compliment to Queen Elizabeth.

**via**, away! an interjection of exultation or encouragement ("Via, an aduerbe of encouraging much used by commanders, as also by riders to their horses, Goe on, forward, on, away, goe to, on quickly." Florio's *Ital. and Engl. Dict.*), *THE MERRY WIVES OF WINDSOR*, ii. 2. 137; *LOVE'S LABOUR'S LOST*, v. 1. 129; v. 2. 112; *THE MERCHANT OF VENICE*, ii. 2. 9; *HENRY V.*, iv. 2. 4; 3 *HENRY VI.*, ii. 1. 182.

**vice** (tice, *Dyce*) *you to't, To*, *THE WINTER'S TALE*, i. 2. 416. *To vice* here means to screw, to force.

**Vice** . . . *Who, with dagger of lath, etc.* — *Like to the old*, *TWELFTH NIGHT*, iv. 2. 120; *that reverend vice, that grey iniquity*, 1 *HENRY IV.*, ii. 4. 438; *now is this Vice's dagger become a squire*, 2 *HENRY IV.*, iii. 2. 310; *like the formal vice, Iniquity*, *RICHARD III.*, iii. 1. 82; *a vice of kings* . . . *A king of shreds and patches*, *HAMLET*, iii. 4. 98. These passages allude to an important character in the old Moral-plays, the Vice, so named doubtless from the vicious qualities attributed to him. "As the Devil," says Mr. Collier, "now and then appeared without the Vice, so the Vice sometimes appeared without the Devil. Malone tells us that 'the principal employment of the Vice was to belabour the Devil;' but although he was frequently so engaged, he had also higher duties. He figured now and then in the religious plays of a later date, and, as has been shewn, in *The Life and Repentance of Mary Magdalen*, 1567, he performed the part of her lover, before her con-



version, under the name of Infidelity. In *King Darius*, 1565, he also acted a prominent part, by his own impulses to mischief, under the name of Iniquity, without any prompting from the representative of the principle of evil. Such was the general style of the Vice, and as Iniquity he is spoken of by Shakespeare (*Richard III.*, iii. 1. 82) and Ben Jonson (*Staple of News*, second Intermean). The Vice and Iniquity seem, however, sometimes to have been distinct persons; and he was not unfrequently called by the name of particular vices: thus, in *Lusty Juventus*, the Vice performs the part of Hypocrisy; in *Common Conditions*, he is called Conditions; in *Like will to Like*, he is named Nichol New-fangle; in *The Trial of Treasure*, his part is that of Inclination; in *All for Money*, he is called Sin; in *Tom Tyler and his Wife*, Desire; and in *Appius and Virginia*, Haphazard. . . . Though Mr. Douce is unquestionably correct when he states that the Vice was 'generally dressed in a fool's habit' [hence the expression in *Hamlet*, iii. 4. 98, 'A king of shreds and patches'], he did not by any means constantly wear the parti-coloured habiliments of a fool; he was sometimes required to act a gallant, and now and then to assume the disguise of virtues it suited his purpose to personate. . . . The Vice, like the fool, was sometimes furnished with a dagger of lath, and it was not unusual that it should be gilt. . . . Tattle [in Jonson's *Staple of News*] observes, 'but there [here] is never a fiend to carry him [the Vice] away;' and in the first Intermean of the same play, Mirth leads us to suppose that it was a very common termination of the adventures of the Vice for him to be carried off to hell on the back of the devil: 'he would carry away the Vice on his back, quick to hell, in every play where he came.' In *The Longer thou livest the more Fool thou art*, and in *Like will to Like*, the Vice is disposed of nearly in this summary manner: in the first, Confusion carries him to the devil, and in the last, Lucifer bears him off to the infernal

regions on his shoulders. In *King Darius*, the Vice runs to hell of his own accord, to escape from Constancy, Equity, and Charity. According to Bishop Harsnet (in a passage cited by Malone, — *Shakespeare* by Boswell, iii. 27), the Vice was in the habit of riding and beating the devil, at other times than when he was thus carried against his will to punishment." *Hist. of English Dram. Poetry*, etc., vol. ii. pp. 265-270.

**vicious** in my guess, etc. — *Though I perchance am*, OTHELLO, iii. 3. 149. "'Vicious in my guess' doth not mean that he is an *ill guesser* [Warburton's explanation], but that he is apt to put the worst construction on every thing he attempts to account for" (STEEVENS). "Iago, I apprehend, means only, 'though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence'" (MALONE).

**victuallers**, 2 HENRY IV., ii. 4. 334. "The brothels were formerly screened under pretext of being *victualling-houses* and *taverns*" (STEEVENS).

**vie** "was to hazard, to put down, a certain sum upon a hand of cards [at various old games]; to *revie* was to cover it with a larger sum, by which the challenged became the challenger, and was to be *revied* in his turn, with a proportionate increase of stake. This vying and revying upon each other continued till one of the party lost courage and gave up the whole; or obtained, for a stipulated sum, a discovery of his antagonist's cards; when the best hand swept the table." Gifford's note on *Jonson's Works*, vol. i. p. 106: *To vie* (compete in) *strange forms with fancy*, ANTONY AND CLEOPATRA, v. 2. 98; so *With the dove of Paphos might the crow Vie feathers white*, PERICLES, iv. Gower, 33; *kiss on kiss She vied so fast*, THE TAMING OF THE SHREW, ii. 1. 301.

**viewless**, invisible, MEASURE FOR MEASURE, iii. 1. 125.

**vigitant** would seem to be intended as a blunder of Dogberry for "vigilant" (which is the word substituted in the second folio), *MUCH ADO ABOUT NOTHING*, iii. 3. 87.

**villagery**, "district of villages" (Johnson's *Dict.*), villages, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 35.

**villain**, a bondsman, a slave: *A trusty villain*, *THE COMEDY OF ERRORS*, i. 2. 19; *I am no villain*, *AS YOU LIKE IT*, i. 1. 51 (here "the word *villain* is used by the elder brother for a *worthless, wicked, or bloody man*; by Orlando, in its original signification, for a *fellow of base extraction*," JOHNSON); *My villain!* *KING LEAR*, iii. 7. 77; *The homely villain*, *THE RAPE OF LUCRECE*, 1338.

**villany**, mischief, roguery: *I will consent to act any villany against him*, *THE MERRY WIVES OF WINDSOR*, ii. 1. 86.

**villiago** (viliaco, *Dyce*), 2 *HENRY VI.*, iv. 8. 45. "*Villiago*" (or more properly "viliaco") is a term of reproach which we not infrequently find in our early writers.

**vinewed'st**, most mouldy, *TROILUS AND CRESSIDA*, ii. 1. 14.

**viol-de-gamboys**, a bass-viol or viol da gamba, *TWELFTH NIGHT*, i. 3. 23. "It appears, from numerous passages in our old plays, that a viol de gambo was an indispensable piece of furniture in every fashionable house, where it hung up in the best chamber, much as the guitar does in Spain, and the violin in Italy, to be played on at will, and to fill up the void of conversation. Whoever pretended to fashion affected an acquaintance with this instrument." Gifford's note on *Jonson's Works*, vol. ii. p. 125.

**violenteth**, becomes violent, acts with violence, rages, *TROILUS AND CRESSIDA*, iv. 4. 4.

**virginal**, maidenly, pertaining to a virgin: *tears virginal*, 2 *HENRY VI.*, v. 2. 52; *the virginal palms of your daughters*, *CORIOLANUS*, v. 2. 41; *without any more virginal fencing*, *PERICLES*, iv. 6. 56.

**virginalling**, playing with her fingers as upon the virginals, *THE WINTER'S TALE*, i. 2. 125.

**virginals** — *The*, The more usual name for the musical instrument, *the virginal*, *THE TWO NOBLE KINSMEN*, iii. 3. 34.

"The virginals (probably so called because chiefly played upon by young girls) resembled in shape the 'square' pianoforte of the present day, as the harpsichord did the 'grand.' The sound of the pianoforte is produced by a hammer *striking* the strings; but when the keys of the virginal or harpsichord were pressed, the 'jacks' (slender pieces of wood, armed at the upper ends with quills) were raised to the strings, and acted as *plectra*, by impinging or twitching them." Chappell's *Popular Music of the Olden Time*, etc., vol. i. p. 103, sec. ed.; and see first *jacks*.

**virgin'd it**, played the virgin, *CORIOLANUS*, v. 3. 48.

**Virginius**, etc. — *Was it well done of rash*, *TITUS ANDRONICUS*, v. 3. 36. But, as Steevens observes, "Virginia died unviolated."

**virgin-knot**, virgin-zone, *THE TEMPEST*, iv. 1. 15; *PERICLES*, iv. 2. 148. Allusions to the zones worn by young women among the ancients. Concerning *the loosing of the zone* see Schrader's *Animad. on Musæus*, p. 340 sqq. ed. 1742.

**virtue**, essence: *The very virtue of compassion in thee*, *THE TEMPEST*, i. 2. 27.

**virtue**, valour: *Trust to thy single virtue*, *KING LEAR*, v. 3. 104.

**virtuous**, salutiferous, beneficial: *this virtuous property*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 367; *The virtuous sweets*, 2 *HENRY IV.*, iv. 5. 76.

**visit Caliban my slave** — *We 'll*, We will look after Caliban, etc., *THE TEMPEST*, i. 2. 308.

**visiting** and *visitating*, inspecting, surveying: *the visiting moon*, *ANTONY AND CLEOPATRA*, iv. 15. 68; *the visitating sun*, *THE TWO NOBLE KINSMEN*, i. 1. 146.

**visitor** — *The*, One who visits the sick or the distressed in order to console them : *The visitor will not give him o'er so*, *THE TEMPEST*, ii. 1. 11 ("In some of the Protestant churches there is a kind of officers termed consolators for the sick," JOHNSON).

**vizaments** (in Sir Hugh's dialect = *advisements*), considerations, *THE MERRY WIVES OF WINDSOR*, i. 1. 35.

**voice**, to nominate, to vote : *To voice him consul*, *CORIOLANUS*, ii. 3. 231.

**voice**, to rumour, to report, to proclaim : *the Athenian minion whom the world Voiced so regardfully?* *TIMON OF ATHENS*, iv. 3. 81.

**void**, to quit : *void the field*, *HENRY V.*, iv. 7. 56.

**void**, to emit : *void your rheum*, *THE MERCHANT OF VENICE*, i. 3. 112 ; *spit and void his rheum*, *HENRY V.*, iii. 5. 52.

**'voided**, avoided, *CORIOLANUS*, iv. 5. 82.

**voiding lobby**, a lobby that receives those who are *voided* (see second *void*) from the apartments of the house, 2 *HENRY VI.*, iv. 1. 61.

**Volquessen**, *KING JOHN*, ii. 1. 527. "This is the ancient name for the country now called *the Vexin*; in Latin, *Pagus Velocassinus*. That part of it called the *Norman Vexin* was in dispute between Philip and John" (STEEVENS). "This and the subsequent line (except the words, 'do I give') are taken from the old play [*The Troublesome Raigne of Iohn*, etc.]" (MALONE).

**voluntary**, a volunteer : *Ajax was here the voluntary*, *TROILUS AND CRESSIDA*, ii. 1. 95 ; *fiery voluntaries*, *KING JOHN*, ii. 1. 67.

**votarist**, a votary, *TIMON OF ATHENS*, iv. 3. 27 ; *OTHELLO*, iv. 2. 188 ; *votarists*, *MEASURE FOR MEASURE*, i. 4. 5.

**vouchers** — *Double*. See *double vouchers*, etc.

**Vox** — *You must allow*, TWELFTH NIGHT, v. 1. 286. “The Clown, we may presume, had begun to read the letter in a very loud tone, and probably with extravagant gesticulation. Being reprimanded by his mistress, he justifies himself by saying, ‘If you would have it read in character, as such a *mad* epistle ought to be read, you must permit me to assume a *frantic* tone’” (MALONE).

**voyage**, a course, an attempt, an enterprise: *If he should intend this voyage toward my wife*, etc., THE MERRY WIVES OF WINDSOR, ii. 1. 163; *if you make your voyage upon her*, etc., CYMBELINE, i. 4. 152.

**vulgar**, common: *’tis a vulgar proof*, TWELFTH NIGHT, iii. 1. 121; *the vulgar air*, KING JOHN, ii. 1. 387; *any the most vulgar thing to sense*, HAMLET, i. 2. 99; *Most sure and vulgar* (of common report), KING LEAR, iv. 6. 212, etc.

**vulgarly**, publicly, openly, MEASURE FOR MEASURE, v. 1. 160.

**vulgars**, the common people, THE WINTER’S TALE, ii. 1. 94.

**vulture** of *sedition Feeds*, etc. — *The*, 1 HENRY VI., iv. 3. 47. “Alluding to the tale of Prometheus” (JOHNSON).

## W

**waft**, to beckon: *who wafts us yonder?* THE COMEDY OF ERRORS, ii. 2. 108; *Whom Fortune with her ivory hand wafts to her*, TIMON OF ATHENS, i. 1. 73.

**waft**, to turn, to direct: *Wafting his eyes to the contrary*, THE WINTER’S TALE, i. 2. 372.

**waft**, wafted: *Than now the English bottoms have waft o’er*, KING JOHN, ii. 1. 73.

**waftage**, a passage by water, THE COMEDY OF ERRORS, iv. 1. 96; TROILUS AND CRESSIDA, iii. 2. 10.

**wafture**, the act of waving, a motion, JULIUS CÆSAR, ii. 1. 246.

**wag**, to go, to pack off : *let them wag*, THE MERRY WIVES OF WINDSOR, i. 3. 6 ; *shall we wag ?* THE MERRY WIVES OF WINDSOR, ii. 1. 205 ; *let him wag*, THE MERRY WIVES OF WINDSOR, ii. 3. 64 ; *Let us wag, then*, THE MERRY WIVES OF WINDSOR, ii. 3. 88 ; *Bid sorrow wag*, MUCH ADO ABOUT NOTHING, v. 1. 16.

**wag**, to stir, to move : *the empress never wags But*, etc., TITUS ANDRONICUS, v. 2. 87.

**wage**, to pay wages to, to remunerate : *He waged me with his countenance* ("the countenance he gave me was a kind of wages," Nares's *Gloss.*), CORIOLANUS, v. 6. 40.

**wage**, to stake in wager : *as a pawn To wage against thy enemies*, KING LEAR, i. 1. 155 ; *I will wage against your gold, gold to it*, CYMBELINE, i. 4. 127.

**wage**, to be opposed as equal stakes in a wager : *His taints and honours Waged equal with him* ("Were opposed to each other in just proportions, like the counterparts of a wager," STEEVENS), ANTONY AND CLEOPATRA, v. 1. 31 ; *nor the commodity wages not with the danger* ("that is, is not equal to it," STEEVENS), PERICLES, iv. 2. 30.

**wage**, to prosecute, to continue to encounter : *To wake and wage a danger profitless*, OTHELLO, i. 3. 30.

**wage**, to contend, to strive : *To wage against the enmity o' the air*, KING LEAR, ii. 4. 208.

**waggon**, a chariot : *Dis's waggon*, THE WINTER'S TALE, iv. 4. 118 ; *thy vengeful waggon*, TITUS ANDRONICUS, v. 2. 51 ; *waggon-wheel*, TITUS ANDRONICUS, v. 2. 54 ; *waggon-spokes*, ROMEO AND JULIET, i. 4. 59.

**waggon**, a travelling wagon, such as was formerly used even by nobility : *Our waggon is prepared*, ALL 'S WELL THAT ENDS WELL, iv. 4. 34.



**waggoner**, a charioteer, *TITUS ANDRONICUS*, v. 2. 48 ; *ROMEO AND JULIET*, i. 4. 64 ; iii. 2. 2.

**waist**, "that part of a ship which is contained between the quarter-deck and forecastle," etc. (Falconer's *Marine Dict.*, ed. 1815) : *Now in the waist, the deck*, *THE TEMPEST*, i. 2. 197.

**wake**, to hold a late revel : *The king doth wake to-night*, *HAMLET*, i. 4. 8. (So, in poets of a much earlier date, we find the words *watch* and *watching* employed as equivalent to "debauch at night :")

"Hatefull of harte he was to sobernes,  
Cherishyng surfetes, *watche*, and glotony," etc.  
*Lydgate's Fall of Prynces*, B. ii. fol. L. ed. Wayland;

"Withdraw your hand fro riotous *watchyng*."  
*Id.* B. ix. fol. xxxi. verso;

"His hede was heuy for *watchynge* ouer nyghte."  
*Skelton's Bowge of Courte, Works*, vol. i. p. 43, ed. Dyce;

so, too, in a tract of later date than *Hamlet*, "Late *watchings* in Taverns will wrinkle that face." *The Wandering Jew*, 1640, sig. D.)

**walk**, a district in a forest : *the fellow of this walk*, *THE MERRY WIVES OF WINDSOR*, v. 5. 24 ; *My parks, my walks, my manors that I had*, 3 *HENRY VI.*, v. 2. 24.

**walks my estate in France** ! — *How wildly then*, *KING JOHN*, iv. 2. 128. "That is, How ill my affairs go in France ! — The verb *to walk* is used with great license by old writers. It often means *to go, to move*" (MALONE).

**wall-eyed**, having eyes with a white or pale-gray iris, — glaring-eyed, fierce-eyed, *KING JOHN*, iv. 3. 49 ; *TITUS ANDRONICUS*, v. 1. 44. ("A Whall, ouer-white eye. *Oeil de cheere*." Cotgrave's *Fr. and Engl. Dict.* "In those parts of the North with which I am best acquainted, persons are said to be *wall-eyed* when the white of the eye is very large, and to one side. On the borders 'sic folks'

are considered unlucky. The term is also occasionally applied to horses with similar eyes, though its more general acceptation seems to be when the iris of the eye is white, or of a very pale colour. A *wall-eyed* horse sees perfectly well." Brockett's *Glossary of North Country Words*, etc. "Horses perfectly white, or cream-coloured, have the iris white and the pupil red. When horses of other colours, and that are usually pied, have a white iris and a black pupil, they are said to be *wall-eyed*. Vulgar opinion has decided that a wall-eyed horse is never subject to blindness; but this is altogether erroneous." *The Horse*, by Youatt, p. 131, ed. 1848. The author of *The Dialect of Craven*, etc., under "*Wall-eeen*, White or grey eyes," cites from the first of the passages of Shakespeare referred to in this article the words "*wall-eyed* wrath," and observes, "It frequently happens that when a person is in an excessive passion, a large portion of the white of the eye is visible. This confirms the propriety and force of the above expression.")

**walls are thine** — *The*, KING LEAR, v. 3. 77. "A metaphorical phrase taken from the camp, and signifying *to surrender at discretion*" (WARBURTON).

**wanion** — *With a*, With a vengeance, with a plague, PERICLES ii. 1. 17. (The origin of this common phrase has not, I believe, been ascertained.)

**wann'd**, turned pale, HAMLET, ii. 2. 547.

**wanting**, not possessing, not skilled in : *Wanting the manage of unruly jades*, RICHARD II., iii. 3. 179.

**wanton**, a childish, feeble, effeminate person. *A cocker'd silken wanton*, KING JOHN, v. 1. 70; *you make a wanton of me*, HAMLET, v. 2. 291. (With the second of these passages compare "*Mignoter. To . . . handle gently . . . vse tenderly, make a wanton of.*" Cotgrave's *Fr. and Engl. Dict.*)

**wappen'd**, over-worn, TIMON OF ATHENS, iv. 3. 38. (See Harman's *Caueat or Warening for Common Cursetors*, etc., 1573, last sentence of p. 69, reprint 1814; Dekker's *English Villanies*, etc., ed. 1632, 2 [3]<sup>d</sup> stanza of the Canters' Song, sig. o verso; and Grose's *Class. Dict. of the Vulgar Tongue* in v. "Wap.")

**ward** — *To whom [that is, his majesty] I am now in*, ALL 'S WELL THAT ENDS WELL, i. 1. 5. The heirs of great estates, by a feudal custom, were under the wardship of the sovereign, who had the power even of giving them in marriage.

**ward**, custody, confinement: *ere they will have me go to ward*, 2 HENRY VI., v. 1. 112.

**ward**, a guard in fencing, a posture of defence (used metaphorically in some of the following passages): *come from thy ward*, THE TEMPEST, i. 2. 471; *the ward of her purity*, THE MERRY WIVES OF WINDSOR, ii. 2. 222; *beat from his best ward*, THE WINTER'S TALE, i. 2. 33; *Thou knowest my old ward*, 1 HENRY IV., ii. 4. 188; *at what ward you lie*, TROILUS AND CRESSIDA, i. 2. 251; *Omit a ward*, THE TWO NOBLE KINSMEN, v. 3. 63; *what wards, what blows*, 1 HENRY IV., i. 2. 182; *at all these wards I lie*, TROILUS AND CRESSIDA, i. 2. 255.

**ward**, to defend, to protect: *God will in justice ward you as his soldiers*, RICHARD III., v. 3. 254; *a hand that warded him From thousand dangers*, TITUS ANDRONICUS, iii. 1. 195.

**warden pies**, pies made of *wardens*, large baking-pears, THE WINTER'S TALE, iv. 3. 44.

**warder**, a guard, a sentinel: *memory, the warder of the brain*, MACBETH, i. 7. 65; *Where be these warders*, 1 HENRY VI., i. 3. 3; *castles topple on their warders' heads*, MACBETH, iv. 1. 56.

**warder**, a sort of truncheon; the throwing down of which, as appears from the following passages (and from passages

in other writers), was a solemn mode of prohibiting a combat : *the king hath thrown his warder down*, RICHARD II., i. 3. 118 ; *the king did throw his warder down*, 2 HENRY IV., iv. 1. 125.

**Ware** — *The bed of*, TWELFTH NIGHT, iii. 2. 44. This celebrated bed, made of oak richly carved, is still preserved : it measures seven feet six inches in height, ten feet nine inches in length, and ten feet nine inches in width. At what inn in Ware it was kept during Shakespeare's days is uncertain ; but, after being for many years at the Saracen's Head, it was sold there by auction in September, 1864, and knocked down at a hundred guineas (the newspapers erroneously adding that Mr. Charles Dickens was the purchaser).

**'ware pencils, ho ! . . . My red dominical, my golden letter . . . so full of O's**, LOVE'S LABOUR'S LOST, v. 2. 43. "Rosaline says that Biron had drawn her picture in his letter ; and afterwards, playing on the word *letter*, Katharine compares her to a text B. Rosaline in reply advises her to beware of pencils, that is, of drawing likenesses, lest she should retaliate ; which she afterwards does by comparing her to a red dominical letter, and calling her marks of the small-pox oes" (MASON). It must be remembered that Rosaline was a darkish beauty, Katharine a fair one. (I may notice that our early writers are fond of alluding, in comparisons, to the *Dominical Letter* : e.g. "she swears a looker for all the world like the *Dominicall Letter*, in his red coate." *Cupid's Whirligig*, sig. c 2, ed. 1611. "Especially that at large, if you can, in red, like a *Dominicall letter*." Dekker's *If it be not good, the Diuel is in it*, 1612, sig. c 3.)

**warm sun ! — Thou out of heaven's benediction comest To the. See heaven's benediction comest To the warm sun**, etc.

**warn**, to summon : *to warn them to his royal presence*, RICHARD III., i. 3. 39 ; *to warn us at Philippi here*, JULIUS

CÆSAR, v. 1. 5; *warn'd us to the walls*, KING JOHN, ii. 1. 201; *That warns my old age to a sepulchre*, ROMEO AND JULIET, v. 3. 206.

**warp** — *Though thou the waters*, AS YOU LIKE IT, ii. 7. 187.

In this passage *warp* has been variously interpreted. The following explanation by Whiter is probably the right one: "The cold is said to *warp the waters*, when it *contracts* them into the solid substance of ice, and suffers them no longer to continue in a *liquid* or *flowing* state" (According to Johnson, — whom Steevens pronounces to be "certainly right," — *warp* means here nothing more than "changed from their natural state;" and Nares would understand it as equivalent to "weave").

**warrior** — *O my fair*, OTHELLO, ii. 1. 180; *unhandsome warrior* ("unfair assailant," JOHNSON) *as I am*, OTHELLO, iii. 4. 152. "This phrase [*warrior*] was introduced by our copiers of the French Sonnetteers. Ronsard frequently calls his mistresses *guerrieres*; and Southern, his imitator, is not less prodigal of the same appellation. Thus, in his Fifth Sonnet:

'And, my *warrier*, my light shines in thy fayre eyes.'

Again, in his Sixth Sonnet:

'I am not, my cruell *warrier*, the Thebain,' etc.

Again, *ibid.*:

'I came not, my *warrier*, of the blood Lidian.'

Had not I met with the word thus fantastically applied, I should have concluded that *Othello* called his wife a *warrior* because she had embarked with him on a warlike expedition, and not in consequence of Ovid's observation — '*Militat omnes amans, et habet sua castra Cupido*'" (STEEVENS).

**wash'd a tile**, laboured in vain, THE TWO NOBLE KINSMEN, iii. 5. 41. A Latinism, *Laterem lavare*, to lose one's labour.

**Washford** — *Earl of*, 1 HENRY VI., iv. 7. 63. "It appears from Camden's *Britannia* and Holinshed's *Chronicle of Ireland*, that Wexford was anciently called *Weysford*. In Crompton's *Mansion of Magnanimitie* it is written as here, *Washford*. This long list of titles is taken from the epitaph formerly fixed on Lord Talbot's tomb in Rouen in Normandy. Where this author found it, I have not been able to ascertain, for it is not in the common historians. The oldest book in which I have met with it is the tract above mentioned, which was printed in 1599, posterior to the date of this play. Numerous as this list is, the epitaph has one more, which, I suppose, was only rejected, because it would not easily fall into the verse, 'Lord Lovetoft of Worsop.' It concludes as here: 'Lord Falconbridge, Knight of the [most] noble order of St. George, St. Michael, and the Golden Fleece, Great Marshall to King Henry VI. of his realm in [of] France, who died in the battle of Bourdeaux [in the year of our Lord] 1453' [*The Mansion of Magnanimitie*, 1599, 4to, sig. E 4]" (MALONE). "Wexford was sometimes written *Washford*, even so late as the time of Sir William Temple; see my *Memoirs of him*, i. 384. — This enumeration of titles and honours is clearly conformable to a monumental inscription, said by Brooke the herald to have existed at Rouen; but this herald was imposed upon, and the enumeration is erroneous in the particulars which I have distinguished ["*Lord Cromwell of Wingfield*," — "*The thrice-victorious Lord of Falconbridge*"]. — I suppose that Brooke's work [no, Crompton's] is the tract printed *after* this play, in which Malone says he found the titles taken from the monumental plate at Rouen; but Talbot was buried at Whitechurch in Shropshire, where there is, or was, a correct description of him. See Vincent upon Brooke, pp. 451-4, and Camden's *Shropshire*, i. 659." Courtenay's *Comment. on the Historical Plays of Shakspeare*, vol. i. pp. 234-6.

**wassail**, festivity, intemperance, drinking-bout (from the Saxon *wæs hæþ*, "be in health," — the form of health-drinking), *MACBETH*, i. 7. 64; *HAMLET*, i. 4. 9; *wassails*, *LOVE'S LABOUR'S LOST*, v. 2. 318; *ANTONY AND CLEOPATRA*, i. 4. 56.

**wassail candle** — *A*, etc., 2 *HENRY IV.*, i. 2. 149. "*A wassail candle is a large candle lighted up at a feast.* There is a poor quibble upon the word *wax*, which signifies increase as well as the matter of the honeycomb" (*JOHNSON*). See the preceding article.

**waste** — *The night grows to*, "The night is wasting apace" (*MALONE*), *OTHELLO*, iv. 2. 241.

**wasteful cock** — *A*, That is, a pipe with a turning stopple running to waste, *TIMON OF ATHENS*, ii. 2. 163.

**Wat**, a familiar name for a hare, *VENUS AND ADONIS*, 697.

**watch** — *Give me a*, *RICHARD III.*, v. 3. 63. Steevens was, no doubt, right when he observed: "I believe that particular kind of candle is here meant which was anciently called a *watch*, because, being marked out into sections, each of which was a certain portion of time in burning, it supplied the place of the more modern instrument by which we measure the hours. I have seen these candles represented with great nicety in some of the pictures of Albert Durer."

**watch her, as we watch these kites, etc.** — *That is, to*, *THE TAMING OF THE SHREW*, iv. 1. 179; *I 'll watch him tame*, *OTHELLO*, iii. 3. 23; *you must be watched ere you be made tame*, *TROILUS AND CRESSIDA*, iii. 2. 42. These passages allude to the method of taming hawks by keeping them from sleep; but I do not believe (with Mr. Staunton) that there is the same allusion either in *I think we have watch'd you now*, *THE MERRY WIVES OF WINDSOR*, v. 5. 101, or in *Had that was well worth watching*, *CYMBELINE*, ii. 4. 68.

**water** — *False as*, "As water, that will support no weight, nor keep any impression" (*JOHNSON*), *OTHELLO*, v. 2. 137.



**water** *glideth by the mill Than wots the miller of — More*, TITUS ANDRONICUS, ii. 1. 85. Ray gives, among English proverbs, "Much water goes by the mill the miller knows not of. *Assai acqua passa per il molino che il molinaio non vede.* Ital.;" and, among Scottish proverbs, "Meikle water runs where the miller sleeps." *Proverbs*, pp. 136, 299, ed. 1768.

**water-galls**, secondary rainbows, THE RAPE OF LUCRECE, 1588. (This word, far from common even in our early writers, is several times used by Horace Walpole: "False good news are always produced by true good, like the *watergall* by the rainbow;" again, "Thank heaven it is complete, and did not remain imperfect like a *watergall*;" again, "But what signifies repeating the faint efforts of an old *watergall* opposed to its own old sun!" *Letters*, vol. i. p. 310, and vol. vi. pp. 1, 187, ed. Cunningham. In *The Dialect of Craven* we find "*Weather-gall*, A secondary or broken rainbow. Germ. *wasser-galle*, *repercussio Iridis*.")

**waterwork**. See *German hunting*, etc.

**waters** — *I am for all*, "I can turn my hand to any thing, I can assume any character I please" (MALONE), TWELFTH NIGHT, iv. 2. 61. The origin of the expression is quite uncertain.

**watery star** — *The*, THE MOON, THE WINTER'S TALE, i. 2. 1.

**wax**, to grow: *to make his godhead wax* (with a quibble), LOVE'S LABOUR'S LOST, v. 2. 10; *Old I do wax*, HENRY V., v. 1. 78; *a full eye will wax hollow*, HENRY V., v. 2. 161; *the elder I wax*, HENRY V., v. 2. 227; *waxed pale*, THE TWO GENTLEMEN OF VERONA, iii. 1. 228; *wax'd shorter*, TIMON OF ATHENS, iii. 4. 11; *waxen* (increase) *in their mirth* (Farmer being wrong in supposing that here *waxen* is a corruption of the Saxon *yezzen*, to hiccup), A MIDSUMMER-NIGHT'S DREAM, ii. 1. 56; *waxen deaf*, 2 HENRY VI., iii. 2. 76.

**wax**—*A man of*, A man as perfectly formed as if he had been modelled in wax, ROMEO AND JULIET, i. 3. 77 (In some of the provinces a *man of wax* means nowadays “a smart cleverish fellow;” vide Moor’s *Suffolk Words* and *The Dialect of Craven*; but assuredly Shakespeare does not employ the expression in that sense); and see the next article.

**wax**—*A wide sea of*, TIMON OF ATHENS, i. 1. 50. Since I remarked on this passage in my notes, that “if the text be right, there is, of course, an allusion to the practice of writing with a style on table-books covered with wax,” Dr. Ingleby has put forth a brochure entitled *The Still Lion, An Essay towards the restoration of Shakespeare’s text. Being part of the Shakespeare-jahrbuch*, ii. ; wherein he gives entirely new glosses of “*a sea of wax*” and of “*a man of wax*.” Lest an abridgment should do injustice to Dr. Ingleby’s “discoveries,” I subjoin them entire:—

“The pedantic poet in *Timon of Athens*, i. 1. 45–53, addresses the painter in the following tumid and bombastic terms:

‘You see this confluence, this great flood of visitors.  
I have, in this rough work [shewing his Ms.], shaped out a man,  
Whom this beneath world doth embrace and hug  
With amplest entertainment: my free drift  
Halts not particularly, but moves itself  
In a wide sea of wax: no levell’d malice  
Infects one comma of [in] the course I hold;  
But flies an eagle flight, bold and forth on,  
Leaving no track behind.’

In this passage, *my free drift*, and *a wide sea of wax*, are contrasted with the notion of halting *particularly*, and *levell’d malice*. In other words, the poet is contrasting generality with particularity. The visitors, who throng the ante-room and presence-chamber of Lord Timon, are compared by the poet to a sea at flood-time, and are therefore designated a *confluence* and a *great flood*. Timon is

said to be embraced with *amplest* entertainment by this flood ; and the poet, disclaiming personal censure, declares that his '*free drift* moves itself in a *wide sea of wax*.' What is the meaning of *wax* ? Every one knows that the verb *to wax* means to grow ; and the old English writers employ it indifferently of increase and decrease ; a thing, with them, may *wax* smaller or greater, weaker or stronger. To *wax* was to change condition simply. But more strictly it was and is used in opposition to *wane*. If anything changes its condition, it either *waxes* or *wanes*. In this restricted sense, Shakespeare in several places uses the verb *to wax*, of the sea :

' Who marks the *waxing* tide grow wave by wave.'

*Titus Andronicus*, iii. 1. 95.

' His pupil age

Man-enter'd thus, he *waxed like a sea*.'

*Coriolanus*, ii. 2. 97.

The old editors and commentators seem not to have had the faintest suspicion of the meaning of the expression, '*a wide sea of wax*.' Hanmer and Steevens explain it as an allusion to the Roman and early English practice of writing with a style on tablets coated with wax, so that the poet in *Timon* must be supposed to have literally '*shaped out*' his man in wax, as much so as if he had modelled him. All the editors have followed in this rut ; even Messrs. Dyce and Staunton, of whom better things might have been expected. The only emendation that has been made on *wax* is Mr. Collier's *verse*, which Mr. Staunton rejects, though he still thinks *wax* a misprint for something. Very strange indeed is all this speculation, in the face of the certain fact that *wax* or *wax* occurs as a substantive, in the very sense of expandedness (or growth), in two other places in Shakespeare, and once in Ben Jonson. Here are the passages :

'*Chief Justice*. What! you are as a candle, the better part burnt out.

*Falstaff*. A wassail candle, my lord, all tallow: if I did say of wax, my *growth* would approve the truth.'

2 *Henry IV.*, i. 2. 147-150.

'Why, he 's a man of wax.'

*Romeo and Juliet*, i. 3. 77.

'A man of wax' is a man of full growth. Of *Falstaff* it would mean, a man of ample dimensions; of *Romeo* it means, a man of puberty, 'a proper man.' Again in *The Fall of Mortimer*, a fragmentary drama by Ben Jonson, we read,

'At what a divers price do divers men  
Act the same thing[s]! another might have had,  
Perhaps the hurdle, or at least the axe,  
For what I have, this crownnet, robes, and *waxe*.'

Here *waxe* is 'personal aggrandisement — the substantive accomplishment of the verb to wax great.' (Collier, Coleridge, and Shakespeare, p. 129.) Let us hope that we have heard the last of 'the waxen tables of the ancients'! pp. 226-8.

1. The passage of *Timon of Athens* is unquestionably a very difficult one, and perhaps not altogether free from corruption; but what must be that critic's idea of the proprieties of language who imagines that *a sea of wax* can mean "a sea of increase — a sea at flood-time"?

2. Who, except Dr. Ingleby, would ever have dreamed of quoting *Falstaff's quibble*, "A wassail candle, my lord, all tallow: if I did say of *wax*, my *growth* would approve the truth," as an evidence of the existence of a substantive "*wax*" in the sense of "expandedness or growth"?

3. Even if his own reading had not supplied him with some of the passages in various old authors that clearly show the true meaning of "*a man of wax*," it seems inconceivable that Dr. Ingleby should have so grossly misunderstood those words in *Romeo and Juliet* as to explain them "a man of puberty, a proper man," since

he could hardly have overlooked the following notes in the *Variorum Shakespeare*, which are sufficiently to the purpose :

"a man of wax] So in *Wily Beguiled*,

'Why, he 's a man as one should picture him in wax.'

[Sig. D 3 verso, ed. 1606]. STEEVENS; "

"a man of wax] Well made, as if he had been modelled in wax, as Mr. Steevens by a happy quotation has explained it. 'When you, Lydia, praise the waxen arms of Telephus,' says Horace [*Waxen*, well-shaped, fine-turned], etc. S[tephen] W[eston]."

I add another passage which is decisive as to the true meaning of "a man of wax: "

"A sweet face, an exceeding daintie hand;

*A body, were it framed of wax*

*By all the cunning artists of the world,*

*It could not better be proportioned."*

*A Pleasant Comedie of Faire Em*, etc., sig. B, ed. 1631.

4. Dr. Ingleby allows himself to be persuaded by a silly pamphleteer that in the line of the opening speech of Jonson's fragment, *The Fall of Mortimer*,

"For what I have, this crownet, robes, and *waxe*,"

the word "*waxe*" signifies "personal aggrandisement." Now, a little further on in the same speech we find

"To-day is Mortimer made *Earl of March*;"

and Jonson tells us in his *Argument* that "The First Act comprehends Mortimer's pride and security, raised to the degree of an earl, by the queen's favour and love," etc.; which, taken together with the words "*crownet and robes*," is quite enough to determine that "*waxe*" means some sort of waxen seal connected with a patent confirming Mortimer in his new dignity of earl.

wax *Resolveth from his figure 'gainst the fire—As a form of,*

KING JOHN, v. 4. 24; *like a waxen image 'gainst a fire*, THE TWO GENTLEMEN OF VERONA, ii. 4. 197. Allusions to the alleged practice of witches in roasting before a fire images of the persons they wished to torment or destroy; whose bodies, it was supposed, wasted away as the images melted.

**waxen coat**, RICHARD II., i. 3. 75. Here "*waxen*" means, I believe, "as soft and penetrable as if it were made of wax." In support of my explanation I may cite the following lines from the ballad of *Hardyknute* (modern though it be):

" Tho' Britons tremble at his name,  
I sune sall make him wail  
That eir my sword was made sae sharp,  
Sae saft his coat of mail."

**waxen epitaph**—*Not worshipp'd with a*, HENRY V., i. 2. 233. *Worshipp'd*, that is, honoured. "Steevens says that the allusion is 'to the ancient custom of writing on waxen tablets;' and Malone proves, at the expense of two pages, that his friend has mistaken the poet's meaning, and that he himself is—just as wide of it. In many parts of the continent it is customary, upon the decease of an eminent person, for his friends to compose short laudatory poems, epitaphs, etc., and affix them to the herse, or grave, with pins, wax, paste, etc. Of this practice, which was once prevalent here also, I had collected many notices. . . . To this practice Shakespeare alludes. He had, at first, written '*paper*' epitaph, which he judiciously changed to '*waxen*,' as less ambiguous, and altogether as familiar to his audience. Henry's meaning therefore is, 'I will either have my full history recorded with glory, or lie in an undistinguished grave; not merely without an inscription sculptured in stone, but unworshipped (unhonoured) even by a waxen epitaph,' that is, by the short-lived compliment of a paper fastened on it." Gifford's note on *Jónson's Works*, vol. ix. p. 58.

**waxen image**—*'gainst a fire* — *Like a*. See *wax Resolveth*, etc.

**way**, way of thinking, religious opinion : *you 're a gentleman of mine own way*, HENRY VIII., v. 1. 28.

**way of life**, MACBETH, v. 3. 22. “ ‘*Way of life*’ is neither more nor less than a simple periphrasis for ‘*life*,’ as ‘*way of youth*’ in the text [of Massinger’s *Very Woman*] is for ‘*youth*’ ” (GIFFORD).

**way**— *There was but one*, A kind of proverbial expression for “*death*,” HENRY V., ii. 3. 15 (So, in *The Famous Historye of Captaine Thomas Stukeley*, 1605,

“*O maister Stukley, since there now remaines  
No way but one, and life must heere haue end*,” etc.

Sig. L 3 verso).

‘*we three*.’ See *three*’ — *The picture of ‘we*.

**weak masters though ye be**, etc., THE TEMPEST, v. 1. 41.

“That is, ye are powerful auxiliaries, but weak if left to yourselves;—your employment is then to make green ringlets and midnight mushrooms, and to play the idle pranks mentioned by Ariel in his next song;—yet by your aid I have been enabled to invert the course of nature. We say proverbially, ‘*Fire is a good servant, but a bad master*’ ” (BLACKSTONE).

**weaken motion**, OTHELLO, i. 2. 75. “To ‘*weaken motion*,’ is to *impair the faculties*” (RITSON).

**wealsmen**, commonwealth men, legislators, CORIOLANUS, ii. 1. 50.

**wealth**, weal, benefit, advantage : *I once did lend my body for his wealth*, THE MERCHANT OF VENICE, v. 1. 249.

**wear**, fashion : *it is not the wear*, MEASURE FOR MEASURE, iii. 2. 69; *Motley 's the only wear*, AS YOU LIKE IT, ii. 7. 34; *I like the wear well*, ALL 's WELL THAT ENDS WELL, i. 1. 192.

**wear**, used as an intransitive verb : *the brooch and the tooth-*



*pick, which wear not now*, ALL 'S WELL THAT ENDS WELL, i. 1. 147.

*wear his cap with suspicion*, "subject his head to the disquiet of jealousy" (JOHNSON), MUCH ADO ABOUT NOTHING, i. 1. 171.

*wearing thy hearer in thy mistress' praise*, AS YOU LIKE IT, ii. 4. 35. The first folio reading, altered in the second folio to "wearying;" but the original reading has much the same meaning.

*weather — To keep the*, "A nautical phrase, which means, to keep to windward, and thus have the advantage" (STAUNTON): *Mine honour keeps the weather of my fate*, TROILUS AND CRESSIDA, v. 3. 26.

*weather-fends*, defends from the weather, shelters, THE TEMPEST, v. 1. 10.

*weaver — A catch that will draw three souls out of one*, TWELFTH NIGHT, ii. 3. 57; *I would I were a weaver; I could sing psalms or any thing*, 1 HENRY IV., ii. 4. 126. "The weavers were most of them Calvinists in this author's time, and refugees from the Netherlands; addicted mainly to Psalmody, which their libertine neighbours said was all their religion" (CAPELL).

*web and the pin — The*. See *pin and web — The*.

*wee*, very small, diminutive, shrunk up, THE MERRY WIVES OF WINDSOR, i. 4. 20.

*weed*, a garment, a dress, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 256; CORIOLANUS, ii. 3. 218; PERICLES, iv. 1. 14; THE RAPE OF LUCRECE, 196; SONNETS, ii. 4; *And keep invention in a noted weed* ("in a dress by which it is always known, as those persons are who always wear the same colours," STEEVENS), SONNETS, lxxvi. 6; *weeds*, THE TWO GENTLEMEN OF VERONA, ii. 7. 42; MUCH ADO ABOUT NOTHING, v.

3. 30; LOVE'S LABOUR'S LOST, v. 2. 789; TWELFTH NIGHT, v. 1. 247, 265; THE WINTER'S TALE, iv. 4. 1; TROILUS AND CRESSIDA, iii. 3. 239; CORIOLANUS, ii. 3. 150; TITUS ANDRONICUS, ii. 1. 18; iii. 1. 43; ROMEO AND JULIET, v. 1. 39; HAMLET, iv. 7. 80; CYMBELINE, v. 1. 23; *mourning weeds*, 3 HENRY VI., iii. 3. 229; iv. 1. 104; TITUS ANDRONICUS, i. 1. 70; v. 3. 196.

**week!** — *O that I knew he were but in by the*, LOVE'S LABOUR'S LOST, v. 2. 61. "This I suppose to be an expression taken from hiring servants or artificers; meaning, I wish I was as sure of his service for any time limited, as if I had hired him. The expression was a common one" (STEEVENS). Mr. Halliwell explains *in by the week* to mean "ensnared in my meshes, imprisoned in my bonds," and cites, from a Ms. dated 1619, "*Captus est*; he is taken, he is in the snare, he is in for a byrd, he is *in by the weeke*."

**week**, "a period of time indefinitely" (CALDECOTT): *too late a week*, AS YOU LIKE IT, ii. 3. 74.

**ween**, to think, to suppose, to imagine, HENRY VIII., v. 1. 135; *weening*, 1 HENRY VI., ii. 5. 88.

**weeping philosopher** — *The*, Heraclitus, THE MERCHANT OF VENICE, i. 2. 43.

**weeping-ripe**, ripe for weeping, ready to weep, LOVE'S LABOUR'S LOST, v. 2. 274; 3 HENRY VI., i. 4. 172.

**weeping tears** — *With*, AS YOU LIKE IT, ii. 4. 49. This expression, which now appears absurd, was not unfrequently used, and seriously, by our early writers, who perhaps considered it as equivalent to "flowing tears" ("And thenne sire Lamorak knelyd adoune, and vnlaced fyrst hys vmberere, and thenne his owne, and thenne eyther kyssed other *with wepyng teares*." *Morte Darthur*, B. viii. c. 41, vol. i. p. 310, ed. Southey;

"Many a wydowe with wepyng teyres  
Ther makes they fette away."

*The Battle of Otterbourne*, — *Percy's Rel. of A. E. P.*  
vol. i. p. 33, ed. 1794;

"the weeping teares  
Of widdows, virgins, nurses, sucking babes."

*A Pleasant Commodie called Looke about you*,  
1600, sig. B).

weet, to know, ANTONY AND CLEOPATRA, i. 1. 39.

weigh out, to outweigh, to counterbalance: *They that must  
weigh out my afflictions*, HENRY VIII., iii. 1. 88.

weird sisters, — *The*, MACBETH, i. 3. 32; i. 5. 6; ii. 1. 20;  
iii. 4. 133; iv. 1. 136; *the weird women*, MACBETH, iii. 1. 2.

"*Weird Sisters*, the Fates. This corresponds to Lat.  
*Parcæ*.

'The remanant hereof, quhat euer be it,  
The weird sisteris defendis that suld be wit.'

*Doug. Virgil*, 80. 48;

that is, forbid that it should be known.

'The weird sisters wandring, as they were wont then,' etc.

*Montgomerie*, Watson's Coll. iii. 12. . . .

A. S. *wyrd*, fatum, fortuna, eventus; *Wyrde*, Fata, *Parcæ*,"  
etc. Jamieson's *Etym. Dict. of the Scot. Lang.* etc. "Cloto  
. . . anglice, one of the thre wyrde systers." *Ortus Vocabu-  
lorum*, ed. 1514. Holinshed (on whose narrative Shake-  
speare formed his *Macbeth*), speaking of the "three women  
in strange and wild apparell, resembling creatures of elder  
world," who prophesied to Macbeth and Banquo, and then  
disappeared, observes, "afterwards the common opinion  
was, that these women were either *the weird sisters*, that  
is (as ye would say) the goddesses of destinie, or else some  
nymphs or feiries," etc. *Chronicles (Scotland)*, vol. v. pp.  
268-9, ed. 1807-8.

welkin, the sky, THE TEMPEST, i. 2. 4; THE MERRY WIVES  
OF WINDSOR, i. 3. 88; LOVE'S LABOUR'S LOST, iii. 1. 62;

TWELFTH NIGHT, iii. 1. 55; KING JOHN, v. 2. 172; v. 5. 2;  
2 HENRY IV., ii. 4. 159; RICHARD III., v. 3. 341; TITUS  
ANDRONICUS, iii. 1. 212, 224; VENUS AND ADONIS, 921.

**welkin eye**, a sky-coloured, a sky-blue eye, THE WINTER'S  
TALE, i. 2. 136.

**well**, at rest, happy : *the former queen is well*, THE WINTER'S  
TALE, v. 1. 30; *seeing that she is well*, ROMEO AND JULIET,  
iv. 5. 76; *Then she is well*, ROMEO AND JULIET, v. 1. 17;  
*we use To say the dead are well*, ANTONY AND CLEOPATRA,  
ii. 5. 33.

**well-advised**. See *advised*.

**well-a-near**, PERICLES, iii. Gower, 51. "This exclamation  
is equivalent to *well-a-day*, and is still used in Yorkshire,  
where I have often heard it. The Glossary to *The Praise  
of Yorkshire Ale*, 1697, says — *wella-neerin* is *lack-a-day*  
or *alas, alas!*" (REED). So in Coles's *Lat. and Engl.  
Dict.*, "Well a day, Well a-neer, Well a way, *Eheu.*"

**well-appointed**. See *appointed*.

**well desired**, "much solicited by invitation" (STEEVENS):  
*you shall be well desired in Cyprus*, OTHELLO, ii. 1. 202.

**well-favoured**, good-looking, THE TWO GENTLEMEN OF  
VERONA, ii. 1. 44; THE MERRY WIVES OF WINDSOR, ii. 2.  
244; MUCH ADO ABOUT NOTHING, iii. 3. 13; TWELFTH  
NIGHT, i. 5. 151; KING LEAR, ii. 4. 255; PERICLES, iv. 1.  
87. See *favour*.

**well fitted**, "well-qualified" (JOHNSON): *Well fitted in arts*,  
LOVE'S LABOUR'S LOST, ii. 1. 45.

**well found** — *In what he did profess*, ALL'S WELL THAT  
ENDS WELL, ii. 1. 101. Here Steevens explains *well found*  
"of known, acknowledged excellence," Mr. Grant White  
"well furnished;" well skilled?

**well-liking**, good-conditioned, plump. LOVE'S LABOUR'S  
LOST, v. 2. 268. See *liking*.

**well said**, equivalent to "well done:" *Well said! thou lookest cheerly*, AS YOU LIKE IT, ii. 6. 12; *Well said, Hal!* 1 HENRY IV., v. 4. 75; *Well said, i' faith, Wart*, 2 HENRY IV., iii. 2. 267; *well said, Davy*, 2 HENRY IV., v. 3. 9; *Well said, my masters*, 2 HENRY VI., i. 4. 13; *Why, that's well said*, 2 HENRY VI., iii. 2. 8; *Well said, my lord*, HENRY VIII., i. 4. 30; *O, well said, Lucius!* TITUS ANDRONICUS, iv. 3. 63; *Well said, my hearts!* ROMEO AND JULIET, i. 5. 84; *O, that's well said; the chair*, OTHELLO, v. 1. 98; *this way; well said*, ANTONY AND CLEOPATRA, iv. 4. 28; *Well said, well said*, PERICLES, iii. 2. 92. (I believe I was the first to point out the meaning of this expression, which occurs very frequently in our early writers.)

**well seen**, well-skilled, proficient, THE TAMING OF THE SHREW, i. 2. 131.

**Welsh hook** — *Upon the cross of a*, 1 HENRY IV., ii. 4. 329. A Welsh hook was a sort of bill, hooked at the end, and with a long handle. "Minsheu, in his Dict. [sub "Hooke"], 1617, explains it thus: 'Armorum genus est ære in falcis modum incurvato, perticæ longissimæ præfixo.' Cotgrave calls it 'a long hedging-bill, about the length of a partisan'" (MALONE); and see *sword* — *To swear by a*.

**wend**, to go, MEASURE FOR MEASURE, iv. 3. 142; THE COMEDY OF ERRORS, i. 1. 158; A MIDSUMMER-NIGHT'S DREAM, iii. 2. 372; (weep, *Cambridge*), THE WINTER'S TALE, iii. 3. 32.

**westward-ho!** TWELFTH NIGHT, iii. 1. 131. One of the exclamations of the water-men who plied on the Thames (So in Peele's *Edward I.* :

"*Q. Elinor.* Ay, good woman, conduct me to the court,  
That there I may bewail my sinful life,  
And call to God to save my wretched soul.

[*A cry of 'Westward, ho!'*]

Woman, what noise is this I hear?

*Potter's Wife.* An like your grace, it is the watermen that call  
for passengers to go westward now."

*Works*, p. 409, ed. Dyce, 1861;

and in *Day's Isle of Guls*: "A stranger? the better welcome: comes hee East-ward, West-ward, or North-ward *hoe*?" Sig. A 2, ed. 1606).

**wezand**, the throat, *THE TEMPEST*, iii. 2. 87.

**whale's bone** — *As white as*, *LOVE'S LABOUR'S LOST*, v. 2. 332. Our ancient writers appear to have supposed that ivory, formerly made of the teeth of the walrus, was part of the bones of the whale (This simile was a standard one with the earliest English poets).

**what is he for a fool that betroths himself to unquietness?** *MUCH ADO ABOUT NOTHING*, i. 3. 40. The expression *what is he for a fool* is equivalent to "what manner of fool is he?" — "what fool is he?" (Compare Middleton's *A Mad World, my Masters*: "*What is she for a fool* would marry thee, a madman?" *Works*, vol. ii. p. 421, ed. Dyce; and Warner's *Syrinx*, etc.: "*And what art thou for a man* that thou shouldest be fastidious of the acquaintance of men?" Sig. q 4 verso, ed. 1597.)

**wheel becomes it!** — *O, how the*, *HAMLET*, iv. 5. 169. Malone was "inclined to think that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song alluded to by Ophelia;" but most critics seem now to agree with Steevens in supposing that *wheel* signifies the burden or refrain of the song.

**wheels!** — *That it* (the world) *might go on*, *ANTONY AND CLEOPATRA*, ii. 7. 91. A proverbial expression; which Taylor the water-poet made the title of one of his pamphlets, — *The World runnes on wheeles, or, Oddes betwixt Carts and Coaches*.

**Wheeson week**, the Hostess's blunder for *Whitsun-week*, 2 *HENRY IV.*, ii. 1. 85.

**whelk'd**, "twisted, convolved. A welk or whilk is a small shell-fish ["The Welke (a shell-fish): *Turbin*." Cotgrave's *Fr. and Engl. Dict.*]" (MALONE), *KING LEAR*, iv. 6. 71.

**whelks**, wheals, pustules ("A whelk, *Papula, pustula*." Coles's *Lat. and Engl. Dict.*), HENRY V., iii. 6. 99.

**when?** an expression of impatience: *Come, thou tortoise!* *when?* THE TEMPEST, i. 2. 316; *Why, when, I say?* THE TAMING OF THE SHREW, iv. 1. 127; *When, Harry, when?* RICHARD II., i. 1. 162; *Nay, when?* 3 HENRY VI., v. 1. 49; *When, Lucius, when?* JULIUS CÆSAR, ii. 1. 5. (This expression is occasionally found in dramatists long after Shakespeare's time; e. g. in the Duke of Buckingham's *Rehearsal*: "Where the devil is he? — Why, Prettyman? *why, when, I say?*" *Works*, vol. i. p. 63, ed. 1775.)

**when? can you tell?** THE COMEDY OF ERRORS, iii. 1. 52; *when? canst tell?* 1 HENRY IV., ii. 1. 38. A proverbial expression.

("Still good in Law; ile fetch him ore of all,  
Get all, pursse all, and be possesst of all,  
And then conclude the match, marie, at least,  
*When, can you tell?*" Day's *Law-Trickes*, 1608, sig. d 3.)

**when as or whenas**, when: *When as your husband, all in rage,* THE COMEDY OF ERRORS, iv. 4. 134; *When as the enemy hath been ten to one,* 3 HENRY VI., i. 2. 74; *When as the noble Duke of York was slain,* 3 HENRY VI., ii. 1. 46; *when as he meant all harm,* 3 HENRY VI., v. 7. 34; *Whenas the one is wounded with the bait,* TITUS ANDRONICUS, iv. 4. 92; *When as a lion's whelp shall, etc.,* CYMBELINE, v. 5. 435; *When as I met the boar,* VENUS AND ADONIS, 999; *When as thy love hath cast his utmost sum,* SONNETS, xlix. 3; *When as himself to singing he betakes,* THE PASSIONATE PILGRIM, viii. 12; *When as thine eye hath chose the dame,* THE PASSIONATE PILGRIM, xix. 1.

**wher** (whether, *Cambridge*), whether, THE TEMPEST, v. 1. 111; KING JOHN, i. 1. 75; ii. 1. 167; 2 HENRY VI., iii. 2. 265; iii. 3. 10; RICHARD III., iii. 7. 229; JULIUS CÆSAR, i. 1. 62; v. 3. 97; v. 4. 30; VENUS AND ADONIS, 304; SONNETS, lix. 11.



**where**, *whereas*: *where I thought the remnant of mine age, etc.*, THE TWO GENTLEMEN OF VERONA, iii. 1. 74; *Where now his knowledge must prove ignorance*, LOVE'S LABOUR'S LOST, ii. 1. 102; *where thou now exact'st the penalty*, THE MERCHANT OF VENICE, iv. 1. 22; *Where I was wont to feed you with my blood*, 1 HENRY VI., v. 3. 14; *Where Reignier sooner will receive than give*, 1 HENRY VI., v. 5. 47; *Where, from thy sight, I should be raging mad*, 2 HENRY VI., iii. 2. 394; *where the other instruments Did see and hear*, CORIOLANUS, i. 1. 99; *where I thought to crush him*, CORIOLANUS, i. 10. 13; *where, if you violently proceed*, KING LEAR, i. 2. 79; *Where now you're both a father and a son*, PERICLES, i. 1. 127; *Where now his son's like a glow-worm in the night*, PERICLES, ii. 3. 43; *Where this man calls me traitor*, THE TWO NOBLE KINSMEN, iii. 6. 161; *Where now I have no one to blush with me*, THE RAPE OF LUCRECE, 792.

**where** *my poor young was limed, was caught and kill'd — Have now the fatal object in my eye*, 3 HENRY VI., v. 6. 17. In this passage (which Shakespeare retained from *The True Tragedie*, etc.) *where* is very licentiously used.

**where that**, *whereas*: *And where that you have vow'd to study*, LOVE'S LABOUR'S LOST, iv. 3. 292.

**whereas**, *where*: *Where as the king and queen do mean to hawk*, 2 HENRY VI., i. 2. 58; *Whereas no glory's got to overcome*, PERICLES, i. 4. 70; *whereas he stood*, THE PASSIONATE PILGRIM, vi. 13.

**wherein went he?** *how was he dressed?* AS YOU LIKE IT, iii. 2. 206.

**whether**, *whichever*, *which* of the two: *whether . . . can force his cousin*, THE TWO NOBLE KINSMEN, iii. 6. 294; *Whether I loved*, THE TWO NOBLE KINSMEN, iv. 2. 48.

**whiffler**, HENRY V., v. Prologue, 12. "The term is undoubtedly borrowed from *whiffle*, another name for a *fife* or small flute; for whiffiers were originally those who preceded

armies or processions as fifers or pipers. . . . In process of time the term *whiffler*, which had always been used in the sense of a *fifer*, came to signify any person who went before in a procession" (DOUCE).

**while**, until: *While we return these dukes what we decree*, RICHARD II., i. 3. 122; *Read o'er this paper while the glass doth come*, RICHARD II., iv. 1. 269; *while then, God be with you!* MACBETH, iii. 1. 43 (The word occurs with this meaning even in Defoe's *Colonel Jack*: "I could not rest night or day *while* I made the people easy from whom the things were taken," p. 55, ed. 1738).

**while as**, while: *While as the silly owner of the goods*, etc., 2 HENRY VI., i. 1. 220.

**while-ere**, ere-while, some time before, THE TEMPEST, iii. 2. 114.

'*while the grass grows*,' — the proverb is something musty, HAMLET, iii. 2. 334. Malone quotes this proverb in full from Whetstone's *Promos and Cassandra*, 1578,

"*Whylst grass doth growe, oft sterves the seely steede;*"

and from *The Paradise of Daintie Devises*, 1578 [first ed. 1576],

"*While grass doth growe, the silly horse he starves;*"

I find it, with a variation, in Whitney's *Emblemes*, 1586:

"*While grasse doth growe, the courser faire doth sterne.*" p. 26.

**whiles**, until: *Whiles you are willing it shall come to note*, TWELFTH NIGHT, iv. 3. 29.

**whip of your bragg'd progeny** — *That was the*, CORIOLANUS, i. 8. 12. One of Malone's correspondents explains this as, "the whip [or scourge] that your bragged progeny was possessed of."

**whipping-cheer**, 2 HENRY IV., v. 4. 5. "Whipping-cheer, *Verbera*." "*Verberibus accipere, to give one whipping Chear*." Coles's *Lat. and Engl. Dict.*

**whipstock**, the stock or handle of a whip, sometimes put for the whip itself, *TWELFTH NIGHT*, ii. 3. 26 ; *PERICLES*, ii. 2. 51 (where, as Steevens observes, it means "the carter's whip"), *THE TWO NOBLE KINSMEN*, i. 2. 86.

**whist**, still, hushed, *THE TEMPEST*, i. 2. 378.

**whistle her off** and let her down the wind To prey at fortune — *I 'ld*, *OTHELLO*, iii. 3. 266. "Ajetter un oiseau. To cast, or whistle, off a hawke; to let her goe, let her flie." Cotgrave's *Fr. and Engl. Dict.* "The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and preyed at fortune" (JOHNSON).

**white** — *Though you hit the* (with a quibbling allusion to the name *Bianca*), *THE TAMING OF THE SHREW*, v. 2. 186. See *clout*.

**White Hart in Southwark** — *That you should leave me at the*, 2 *HENRY VI.*, iv. 8. 23. A quibble (*white heart*), — "that you should desert me like cowards." The White Hart is described as having stood "on the east side of the Borough of Southwark, towards the south end." See Cunningham's *Handbook for London*.

**white herring** — *Two, Two* fresh (opposed to *red*) herrings, *KING LEAR*, iii. 6. 31.

**white-livered**, *HENRY V.*, iii. 2. 31 ; *RICHARD III.*, iv. 4. 465. "Pusillanime. Dastardly, cowardly, faint-hearted, *white-livered*." Cotgrave's *Fr. and Engl. Dict.*

**whitely**, whitish : *A whitely wanton*, *LOVE'S LABOUR'S LOST*, iii. 1. 186. (In illustration of this passage, the Rev. W. R. Arrowsmith, having remarked that "whiteness is a peculiar attribute of dark features," cites from Heywood's *Troja Britannica*,

“That hath a *whittely* face, and a long nose,  
And for them both I wonderous well esteeme her.”

Cant. v. st. 74;

“which lines,” he says, “do not merely furnish an instance of the epithet ‘whitely,’ but, in such company as parallels Shakespeare’s coupling of it with ‘a wanton;’” for “‘wantonness’ and ‘a long nose’” were considered by our early writers as near allied. See *Shakespeare’s Editors and Commentators*, p. 4, note.)

**whither**, whithersoever: *Whither I go, thither shall you go too*, 1 HENRY IV., ii. 3. 112; *A fool go with thy soul, whither it goes!* 1 HENRY IV., v. 3. 22.

**whiting-time**, bleaching-time, THE MERRY WIVES OF WINDSOR, iii. 3. 115.

**whitsters**, bleachers of linen, THE MERRY WIVES OF WINDSOR, iii. 3. 12.

**whittle**, a small clasp-knife, TIMON OF ATHENS, v. 1. 178.

**who**, for *whoever*: ‘*Who’s a traitor? Gloucester he is none,*’ 2 HENRY VI., iii. 1. 222.

**whoo-bub**, a hubbub, THE WINTER’S TALE, iv. 4. 607; THE TWO NOBLE KINSMEN, ii. 6. 35.

**whoop** or *hoop*, to exclaim with surprise: *That admiration did not whoop* (hoop, Cambridge) *at them*, HENRY V., ii. 2. 108.

**whooping** (hooping, Cambridge) — *Out of all*, Out of all measure [of wonderment], AS YOU LIKE IT, iii. 2. 180. (Akin to this are the phrases *Out of all cry* and *Out of all ho*.)

**whores indulgences to sin** — *Thou that givest*, 1 HENRY VI., i. 3. 35. The stews in Southwark were under the jurisdiction of the Bishop of Winchester.

**wicked dew** as *e’er my mother brush’d With raven’s feather, etc.* — *As*, THE TEMPEST, i. 2. 321. Here, of course, *wicked* must be explained “baneful;” but I suspect that

it is not Shakespeare's word, and that it has been repeated by mistake from the line just above. "The following passage in *Batman uppon Bartholome his booke De proprietatibus rerum*, 1582, folio, will not only throw considerable light on these lines, but furnish at the same time grounds for a conjecture that Shakespeare was indebted to it, with a slight alteration, for the name of Caliban's mother Sycorax the witch. [?] 'The raven is called corvus of CORAX . . . it is said that *ravens birdes* be fed with *deaw* of heaven all the time that they have no black feathers by benefite of age.' Lib. xii. c. 10. The same author will also account for the choice which is made, in the monster's speech, of the *South-west wind*. [?] 'This *Southern wind* is hot and moyst . . . *Southern winds* corrupt and destroy; they heat and maketh men fall into sicknesse.' Lib. xi. c. 3" (DOUCE). "Her [Sycorax's] name, I suppose it has been remarked before, is Greek. Psychorrhagia is the death-struggle; and Psychorrhax may be translated 'heartbreaker' (*ψυχωπήξ*)" [?] (W. W. LLOYD).

**wide**, wide of the mark: *so wide of* (deviating from) *his own respect*, THE MERRY WIVES OF WINDSOR, iii. 1. 52; *that he doth speak so wide*, MUCH ADO ABOUT NOTHING, iv. 1. 61; *you are wide*, TROILUS AND CRESSIDA, iii. 1. 82; *Still, still, far wide!* KING LEAR, iv. 7. 50; *You're wide*, THE TWO NOBLE KINSMEN, iii. 3. 45.

**wide o' the bow-hand**, a good deal to the left of the mark, LOVE'S LABOUR'S LOST, iv. 1. 126.

**widow**, to endow with a widow's right, MEASURE FOR MEASURE, v. 1. 422.

**widowhood**, estate settled on a widow, THE TAMING OF THE SHREW, ii. 1. 123.

**wife** — *Damn'd in a fair*, OTHELLO, i. 1. 21. If this alludes to Bianca, the phrase may possibly mean "very near being married to a most fair wife." Some explain, "A fellow

whose ignorance of war would be condemned in a fair woman."

**wight**, a person, male or female, THE MERRY WIVES OF WINDSOR, i. 3. 19, 35; LOVE'S LABOUR'S LOST, i. 1. 175; HENRY V., ii. 1. 58; OTHELLO, ii. 1. 157; ii. 3. 86; PERICLES, i. Gower, 39; *wights*, TROILUS AND CRESSIDA, iv. 2. 12.

**wild**, rash, precipitate: *in an act of this importance 'twere Most piteous to be wild*, THE WINTER'S TALE, ii. 1. 182; *a wild dedication of yourselves To unpath'd waters*, THE WINTER'S TALE, iv. 4. 558.

**wild into his grave**—*My father is gone*, 2 HENRY IV., v. 2. 123. "My father is gone *wild* into his grave, for now all my *wild* affections lie entombed with him; and I survive with his *sober* spirit and disposition, to disappoint these expectations the public have formed of me" (THEOBALD).

**wild horses' heels**—*Present me Death on the wheel, or at*, CORIOLANUS, iii. 2. 2. The punishment of the wheel was not known at Rome; but we read of Mettius Tuffetius (miscalled Suffetius in Malone's note *apud* his Shakespeare, by Boswell, 1821) being torn asunder by quadrigæ driven in opposite directions. "However, as Shakespeare has coupled this species of punishment with another that certainly was unknown to ancient Rome, it is highly probable that he was not apprized of the story of Mettius Suffetius [*sic*], and that in this, as in various other instances, the practice of his own time was in his thoughts; for in 1594 John Chastel had been thus executed in France for attempting to assassinate Henry the Fourth" (MALONE). "Shakespeare might have found mention of this punishment in our ancient romances. Thus, in *The Sowdon of Babyloine*," etc. (STEEVENS). (Compare too,

"Zef ony Crystyn be so hardy his [that is, Mahownde's] feyth to denye,  
Or onys to erre ageyns his lawe;

On gebettys with cheynes I xal hangyn hym heye,  
And with *wylde hors* the traytorys xal I drawe."

"King Herod," in *The Coventry Mysteries*, p. 290, ed.  
Shak. Soc.)

**wild-goose chase** — *The*, ROMEO AND JULIET, ii. 4. 69. "One kind of horse-race, which resembled the flight of *wild-geese*, was formerly known by this name. Two horses were started together; and whichever rider could get the lead, the other was obliged to follow him over whatever ground the foremost jockey chose to go. That horse which could distance the other won the race. . . . This barbarous sport is enumerated by Burton, in his *Anatomy of Melancholy*, as a recreation much in vogue in his time among gentlemen. 'Riding of great horses, running at ring, tilts and turnaments, horse-races, *wild-goose chases*, are the disports of great men.' P. 266, edit. 1632, fol." (HOLT WHITE).

**wilderness, wildness, wild growth**: *such a warped slip of wilderness*, MEASURE FOR MEASURE, iii. 1. 143.

**wildly, disorderly**: *How wildly then walks my estate in France!* KING JOHN, iv. 2. 128. See *walks my estate*, etc.

**wild-mare** — *Rides the*. See *second mare*.

**wilful-blame** — *Too*, wilfully blamable, 1 HENRY IV., iii. 1. 177.

**will doth mutiny with wit's regard** — *Where*, "Where the will rebels against the notices of the understanding" (JOHNSON), RICHARD II., ii. 1. 28.

**William cook**, William the cook, 2 HENRY IV., v. 1. 9. Compare *Robin Ostler*.

**wimpled, hooded, veiled, blindfolded**, LOVE'S LABOUR'S LOST, iii. 1. 169.

**Winchester goose**, 1 HENRY VI., i. 3. 53. A cant term for a certain venereal sore, because the stews in Southwark were under the jurisdiction of the Bishop of Winchester; to whom, in the present passage, Gloster tauntingly applies



the term. ("Poulain . . . *a botch in the groine, a Winchester goose.*" Cotgrave's *Fr. and Engl. Dict.* According to Mr. Collier, "there is no necessary reference to it in the text;" but, though various words of reproach — such as *lurdan, ribald*, etc., etc. — were formerly used without any reference to their original significations, *Winchester-goose* [even if it had not been applied to the Bishop of *Winchester*] was too peculiar an expression to be ever employed as a general term of abuse. Gloster means here to taunt Winchester with his licentious life; he afterwards, 1 *Henry VI.*, iii. 1. 17-20, tells him :

"Thou art a most pernicious usurer,  
Froward by nature, enemy to peace;  
*Lascivious, wanton*, more than well beseems  
A man of thy profession and degree."

**Winchester** — *Some galled goose of*, Some one suffering from the venereal disease, who would be galled by my words, *TROILUS AND CRESSIDA*, v. 10. 53. See the preceding article.

**Wincot**, the usual corruption of *Wilmecote*, a village near Stratford-upon-Avon (where our poet's maternal grandfather, Robert Arden, lived), *THE TAMING OF THE SHREW*, Induction, 2. 20; (*Woncot, Cambridge*), 2 *HENRY IV.*, v. 1. 37.

**wind**, to scent: *if she wind you once*, *TITUS ANDRONICUS*, iv. 1. 98.

**windgalls**, *THE TAMING OF THE SHREW*, iii. 2. 49. "In the neighbourhood of the fetlock there are occasionally found considerable enlargements, oftener on the hind-leg than the fore-one, which are denominated *wind-galls*. Between the tendons and other parts, and wherever the tendons are exposed to pressure or friction, and particularly about their extremities, little bags or sacs are placed, containing and suffering to ooze slowly from them a mucous fluid to lubricate the parts. From undue pressure, and that most

frequently caused by violent action and straining of the tendons, or, often, from some predisposition about the horse, these little sacs are injured. They take on inflammation, and sometimes become large and indurated. There are few horses perfectly free from them. When they first appear, and until the inflammation subsides, they may be accompanied by some degree of lameness; but otherwise, except when they attain a great size, they do not interfere with the action of the animal, or cause any considerable unsoundness. The farriers used to suppose that they contained wind — hence their name, wind-galls; and hence the practice of opening them, by which dreadful inflammation was often produced, and many a valuable horse destroyed. It is not uncommon for wind-galls entirely to disappear in aged horses.” *The Horse*, by Youatt, p. 344, ed. 1848.

windmill in *Saint George's field* — *The*, 2 HENRY IV., iii. 2. 190. “It appears from the following passage in Churchyard's *Dreame*, a poem that makes part of the collection entitled his *Chippes*, 4to, 1578 [first ed., according to Ritson, 1565], that this *windmill* was a place of notoriety :

‘And from the *windmill* thus dreamd he,  
Where hakney horses hired be.’” (STEEVENS).

“In Faithorne's Map of London, 1658; an engraving so rare, that only one perfect copy is known to exist, in the Royal Library at Paris; we see more of Southwark than in any of our early maps. It delineates the entire line of houses from London Bridge to their termination in St. George's fields, and shows the Windmill beyond them. Beyond St. George's Church; a single row of houses line the highway, with small gardens; bounded by a continuous ditch; a rail crosses the road where the houses end; and all is open land beyond; the roadway being marked by a line of palings on both sides. Judging from the apparent length of the houses here represented; and the present

state of the same locality ; they appear to have terminated about the spot where Suffolk and Trinity street[s] branch off Blackman street ; and the Windmill must have stood between there and Horsemonger Lane ; nearly opposite the present King's Bench Prison " (FAIRHOLT).

**window** — *In at the*, KING JOHN, i. 1. 171. A proverbial expression applied to illegitimate children. Compare *hatch* — *O'er the*.

**window-bars** — *The*, TIMON OF ATHENS, iv. 3. 116. "The lattice of her chamber" (JOHNSON). "It is barely possible that Timon . . . might . . . mean by the *window-bars* the handkerchief which confined" the breasts (BOSWELL). "The cross-bars or lattice-work worn, as we see it in the Swiss women's dress, across the breasts. In modern times these bars have always a bodice of satin, muslin, or other material beneath them ; at one period they crossed the nude bosom" (STAUNTON).

**window'd**, placed in a window : *Wouldst thou be window'd in great Rome*, ANTONY AND CLEOPATRA, iv. 14. 72.

**window'd**, broken into openings : *Your loop'd and window'd raggedness*, KING LEAR, iii. 4. 31.

**wine** — *He calls for*, etc., THE TAMING OF THE SHREW, iii. 2. 166. "The fashion of introducing a bowl of wine into the church at a wedding, to be drunk by the bride and bridegroom and persons present, was very anciently a constant ceremony ; and, as appears from this passage, not abolished in our author's age [It was, in fact, then very common]. We find it practised at the magnificent marriage of Queen Mary and Philip, in Winchester Cathedral, 1554 : 'The trumpets sounded, and they both returned . . . to their traverses in the quire . . . and there remained untill masse was done ; at which time *wyne* and *sopes* were hallowed and delyvered to [unto] them both.' Leland's *Collect. Append.* vol. iv. p. 400, edit. 1770" (T. WARTON). Muscadel (called also Muscadine) and hippocras

were the usual beverages: cakes, too, were sometimes introduced.

**wine and sugar** — *Such*, THE MERRY WIVES OF WINDSOR, ii. 2. 62; *to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker*, 1 HENRY IV., ii. 4. 20. In Shakespeare's time it was a common custom in England to mix sugar with wine (see p. 204, volume ii., of the present Glossary); on the second of these passages Steevens observes: "It appears from the following passage in *Look about You*, 1600, and some others, that the drawers kept sugar folded up in papers, ready to be delivered to those who called for sack:

'but do you hear? [but heere ye, boy?]

Bring sugar in white paper, not in brown.' [Sig. F verso.]

Shakespeare might perhaps allude to a custom mentioned by Dekker, in *The Gul's Horn Book*, 1609: 'Enquire what gallants sup in the next roome, and if they be any of your acquaintance, do not you (after the *city fashion*) send them in a pottle of wine, and your name sweetened in two pittiful papers of sugar, with some filthy apologie cram'd into the mouth of a drawer,' etc. [p. 159, reprint, 1812]."

**winter-ground thy corse** — *To*, CYMBELINE, iv. 2. 230. "To *winter-ground* a plant is to protect it from the inclemency of the winter-season by straw, dung, etc., laid over it. This precaution is commonly taken in respect of tender trees or flowers, such as Arviragus, who loved Fidele, represents her to be" (STEEVENS). (In Sylvester's *Du Bartas* I find a similar compound to *winter-ground*; there the mower

"Cuts-cross the swathes to *winter-feed* his farm."

*The Captaines*, p. 187, ed. 1641.)

**winter's sisterhood** — *A nun of*, AS YOU LIKE IT, iii. 4. 15.

By *winter's sisterhood* "Shakespeare meant an *unfruitful sisterhood*, which had devoted itself to chastity" (WAR-

BURTON). "Shakespeare poetically feigns a new order of nuns, most appropriate to his subject" (DOUCE).

**wipe** — *A slavish*, "The brand with which slaves were marked" (MALONE), *THE RAPE OF LUCRECE*, 537.

**wis** — *I*. See *I wis*.

**wisdom** *cries out in the streets, and no man regards it*, 1 HENRY IV., i. 2. 86. "Wisdom crieth without; she uttereth her voice in the streets. . . . I have stretched out my hand, and no man regarded." *Proverbs*, i. 20, 24.

**wise fellow** *and had good discretion, that, being bid to ask what he would of the king, desired he might know none of his secrets* — *A*, PERICLES, i. 3. 4. "Who this wise fellow was, may be known from the following passage in Barnabie Riche's *Souldier's Wishe to Briton's Welfare*, or . . . *Captaine Skill and Captaine Pill*, 1604, p. 27: 'I will therefore commend the poet Philipides, who being demanded by King Lisimachus, what favour he might doe unto him for that he loved him, made this answer to the king, that your majesty would never impart unto me *any of your secrets*'" (STEEVENS).

**wise gentleman**, equivalent to *wise-acre*, witling: '*Certain*,' said she, '*a wise gentleman*,' MUCH ADO ABOUT NOTHING, v. 1. 160.

**wise woman**, was a term formerly applied to female impostors who dealt in fortune-telling, palmistry, the recovering of things lost, physic, etc.: *the wise woman of Brentford*, THE MERRY WIVES OF WINDSOR, iv. 5. 23 (see *Brentford*, etc.); *Carry his water to the wise woman*, TWELFTH NIGHT, iii. 4. 97.

**wish**, to recommend: *To wish him wrestle with affection*, MUCH ADO ABOUT NOTHING, iii. 1. 42; *I will wish him to her father*, THE TAMING OF THE SHREW, i. 1. 111; *And wish thee to a shrewd ill-favour'd wife*, THE TAMING OF THE SHREW, i. 2. 58; *When man was wish'd to love his enemies*, TIMON OF ATHENS, iv. 3. 466.

wishful sight, longing sight, 3 HENRY VI., iii. 1. 14.

wisp of straw were worth a thousand crowns, *To make this shameless callet know herself* — A, 3 HENRY VI., ii. 2. 144.

“A wisp, or small twist, of straw or hay was often applied as a mark of opprobrium to an immodest woman, a scold, or similar offenders; even the showing it to a woman was, therefore, considered as a grievous affront. . . . Earle, in his character of a scold, says, ‘There’s nothing mads or moves her more to outrage, then but the very naming of a wispe, or if you sing or whistle while she is scoulding.’ *Microcosmog.* p. 278, ed. Bliss.

‘Nay, worse, I’ll stain thy ruff; nay, worse than that,  
I’ll do thus. [Holds a wisp.]

*M. Fost.* Oh my heart, gossip, do you see this? was ever  
Woman thus abus’d?’

*A New Wonder, a Woman never vex’d*, by W. Rowley, 1632.

‘So perfyte and exacte a scoulde that women mighte geve place,  
Whose tatling tongues had won a wispe.’

Drant’s *Horace*, Sat. 7.

A wispe appears to have been one badge of the scolding woman in the ceremony of *Skimmington*. . . .

‘Good gentle Jone, with-holde thy hands,  
This once let me entreat thee,  
And make me promise never more  
That thou shalt mind to beat me:  
For feare thou weare the wispe, good wife,  
And make our neighbours ride.’

*Pleasures of Poetry*, cited by Malone.”

Nares’s *Gloss.* (in which article Nares is indebted to Steevens as well as to Malone).

wist, knew, 1 HENRY VI., iv. 1. 180.

wistly, wistfully, eagerly, RICHARD II., v. 4. 7; VENUS AND ADONIS, 343; THE RAPE OF LUCRECE, 1355; THE PASSIONATE PILGRIM, vi. 12.

wit, the mental power, wisdom, sense: *Hath the fellow any wit that told you this?* MUCH ADO ABOUT NOTHING, i. 2. 14; *who would set his wit to so foolish a bird?* A MIDSUM-

MER-NIGHT'S DREAM, iii. 1. 123; *Where will doth mutiny with wit's regard*, RICHARD II., ii. 1. 28; *of an excellent And unmatch'd wit and judgement*, HENRY VIII., ii. 4. 47; *Hector shall not have his wit this year*, TROILUS AND CRESSIDA, i. 2. 82; *Where is my wit?* TROILUS AND CRESSIDA, iii. 2. 147; *Upon her wit doth earthly honour wait*, TITUS ANDRONICUS, ii. 1. 10; *our empress, with her sacred wit* (see *sacred wit*, etc.), TITUS ANDRONICUS, ii. 1. 120; *He that had wit would think*, etc., TITUS ANDRONICUS, ii. 3. 1; *brevity is the soul of wit*, HAMLET, ii. 2. 90.

**wit**, contrivance, stratagem: *my admirable dexterity of wit*, THE MERRY WIVES OF WINDSOR, iv. 5. 109; *Let me, if not by birth, have lands by wit*, KING LEAR, i. 2. 174.

**wit**, to know: *Now please you wit The epitaph*, etc., PERICLES, iv. 4. 31; *As witting I no other comfort have*, 1 HENRY VI., ii. 5. 16.

**wit enough to keep himself warm**—*If he have*, MUCH ADO ABOUT NOTHING, i. 1. 56; *Am I not wise?* Kath. Yes; *keep you warm*, THE TAMING OF THE SHREW, ii. 1. 258. "*Such a one has wit enough to keep himself warm is a proverbial expression [sufficiently obscure]*" (STEEVENS).

**'Wit, whither wilt?'** AS YOU LIKE IT, iv. 1. 149. A proverbial expression, not unfrequent in writers of the time.

**witch**, a wizard, a charmer: *such a holy witch That he enchants societies into him*, CYMBELINE, i. 6. 165.

**witch**—*I forgive thee for a*, ANTONY AND CLEOPATRA, i. 2. 38. "From a common proverbial reproach to silly ignorant females, — '*You 'll never be burnt for a witch*'" (STEEVENS).

**with**, equivalent to *by*: *unfolded With one that I have bred?* ANTONY AND CLEOPATRA, v. 2. 170.

**with himself**—*He is not*, He is not himself, he is beside himself, TITUS ANDRONICUS, i. 1. 368 ("*Vix sum apud me*,



ita animus commotu'st metu," etc., Terence, *Andria*, v. iv. 34).

with that face? See face? — *With that*.

without contradiction suffer the report — Which may, "Which, undoubtedly, may be publicly told" (JOHNSON), *Cymbeline*, i. 4. 51.

witness'd usurpation — *A*, "An attestation of its ravage" (STEEVENS), 2 *HENRY IV.*, i. 1. 63.

wits — *Four of his five*, *MUCH ADO ABOUT NOTHING*, i. 1. 55; *your five wits*, *TWELFTH NIGHT*, iv. 2. 83; *our five wits*, *ROMEO AND JULIET*, i. 4. 47; *my whole five [wits]*, *ROMEO AND JULIET*, ii. 4. 71; *thy five wits*, *KING LEAR*, iii. 4. 57; iii. 6. 56; *my five wits nor my five senses*, *SONNETS*, cxli. 9. "The wits seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas" (JOHNSON). "From Stephen Hawes's poem called *Graunde Amoure [and La Belle Pucel]*, ch. xxiv. edit. 1554, it appears that the five wits were 'common wit, imagination, fantasy, estimation [that is, judgment], and memory.' Wit in our author's time was the general term for the intellectual power" (MALONE). But sundry passages might be adduced from early writers, who considered the five wits to be the five senses (see, for instance, the passage from the interlude of *The Four Elements* cited by Percy on act iii. sc. 4 of *King Lear* apud the *Varior. Shakespeare*; and the passages from Larke's *Book of Wisdom* and *King Henry the Eighth's Primer* in Hunter's *New Illust. of Shakespeare*, vol. ii. p. 271); though in the second of the above quotations from Shakespeare, *Twelfth Night*, iv. 2. 83, wits cannot mean senses, and in the last of them, *Sonnets*, cxli. 9, he expressly makes a distinction between wits and senses.

wit-snapper, "one who affects repartee" (Johnson's *Dict.*), *THE MERCHANT OF VENICE*, iii. 5. 43.

**wittol-cuckold** (Wittol! — Cuckold! *Cambridge*), a tame, contented cuckold, *THE MERRY WIVES OF WINDSOR*, ii. 2. 266.

**wittoly**, cuckoldly, *THE MERRY WIVES OF WINDSOR*, ii. 2. 243.

**witty**, knowing, sagacious, of sound judgment : *Witty, courteous, liberal*, 3 *HENRY VI.*, i. 2. 43; *The deep-revolving witty Buckingham*, *RICHARD III.*, iv. 2. 42; *you must be witty now*, *TROILUS AND CRESSIDA*, iii. 2. 30; *our witty empress*, *TITUS ANDRONICUS*, iv. 2. 29.

**wode**. See *wood*.

**woe**, woeful, sorry : *I am woe for 't*, *THE TEMPEST*, v. 1. 139; *Woe, woe are we*, *ANTONY AND CLEOPATRA*, iv. 14. 133; *Woe is my heart*, *CYMBELINE*, v. 5. 2; *If thinking on me then should make you woe*, *SONNETS*, lxxi. 8.

**woe to that land that 's govern'd by a child!** *RICHARD III.*, ii. 3. 11. "Woe to thee, O land, when thy king is a child." *Ecclesiastes*, x. 16.

**woman** — *If I were a*, etc., *AS YOU LIKE IT*, Epilogue, 15. It must be remembered that in Shakespeare's time female characters were performed by boys or young men.

**woman me**, "affect me suddenly and deeply, as my sex are usually affected" (*STEEVENS*), *ALL 'S WELL THAT ENDS WELL*, iii. 2. 49.

**woman of the world** — *A*. See *world* — *A woman of the*.

**woman'd**, accompanied, haunted by a woman, *OTHELLO*, iii. 4. 196.

**woman-queller**. See *man-queller*, etc.

**woman-tired**, woman-pecked, hen-pecked, *THE WINTER'S TALE*, ii. 3. 74. See *first tire*.

**wombs**, encloses, contains, *THE WINTER'S TALE*, iv. 4. 482.

**womby**, hollow, capacious, *HENRY V.*, ii. 4. 124.

**Woncot**. See *Wincot*.

wonder'd, able to effect wonders, marvellously gifted : *So rare a wonder'd father*, THE TEMPEST, iv. 1. 123.

wood or wode, mad : *like a wood woman*, THE TWO GENTLEMEN OF VERONA, ii. 3. 25 ; *wode within this wood*, A MIDSUMMER-NIGHT'S DREAM, ii. 1. 192 ; *raging-wood*, 1 HENRY VI., iv. 7. 35 ; *frenzies wood*, VENUS AND ADONIS, 740.

woodbine, the bindweed, the convolvulus : *So doth the woodbine the sweet honeysuckle Gently entwist ; the female ivy so Enrings the barky fingers of the elm*, A MIDSUMMER-NIGHT'S DREAM, iv. 1. 39. On the words in Jonson's *Vision of Delight*,

" behold,  
How the blue bindweed doth itself infold  
With honeysuckle," etc.,

Gifford remarks : " This passage settles the meaning of the speech of Titania in *Midsummer-Night's Dream*. . . . The woodbine of Shakespeare is the blue bindweed of Jonson ; in many of our counties the woodbine is still the name for the great convolvulus." *Jonson's Works*, vol. vii. p. 308. My friend the late Rev. John Mitford, an excellent botanist, who at one time had maintained in print that Gifford's explanation of "*woodbine*" was wrong, acknowledged at last that it was the only true one. (What an odd notion of poetic composition must those interpreters have who maintain that here *woodbine* and *honeysuckle* are put in apposition as meaning the same plant — and who, of course, consider *entwine* to be an intransitive verb ! — a notion which Mr. Beisly [*Shakspeare's Garden*, etc., p. 37] thus amplifies : " The name ' woodbine ' denotes its character as a climbing plant ; ' honeysuckle ' the property of the flower, which contains a sweet juice " !)

woodcock, a cant term for a simpleton (the woodcock being proverbial as a foolish bird, perhaps because it is easily caught in springes or in nets), MUCH ADO ABOUT NOTHING, v. 1. 152 ; THE TAMING OF THE SHREW, i. 2. 157 ; ALL 'S

WELL THAT ENDS WELL, iv. 1. 88; TWELFTH NIGHT, ii. 5. 77; *woodcocks*, LOVE'S LABOUR'S LOST, iv. 3. 78; HAMLET, i. 3. 115.

wooden O. See second O.

wooden thing — A, "An awkward business, an undertaking not likely to succeed" (STEEVENS), 1 HENRY VI., v. 3. 89.

woodman, a forester, a huntsman ("seems to have been an attendant or servant to the officer called *Forrester*. See Manwood on the Forest Laws, 4to, 1615, p. 46," REED): *proved best woodman*, CYMBELINE, iii. 6. 28; *He is no woodman*, THE RAPE OF LUCRECE, 580.

woodman, one who hunts female game, a wencher: *Am I a woodman, ha?* THE MERRY WIVES OF WINDSOR, v. 5. 25; *a better woodman than thou takest him for*, MEASURE FOR MEASURE, iv. 3. 158.

woollen — *Lie in the*, MUCH ADO ABOUT NOTHING, ii. 1. 26. "I suppose she means — between blankets, without sheets" (STEEVENS).

woolward for penance — *I go*, LOVE'S LABOUR'S LOST, v. 2. 698. *To go woolward* was to wear woollen, instead of linen, next the skin, — a penance often formerly enjoined by the Church of Rome.

("make

Their enemies like Friars *wool-ward* to lie."

*Exchange Ware at the Second Hand*, etc., 1615, sig. B.)

woo't, for *wilt*, HAMLET, v. 1. 269, 270; ANTONY AND CLEOPATRA, iv. 2. 7; iv. 15. 59.

word, a watch-word: *Now to my word; It is 'Adieu,' etc.*, HAMLET, i. 5. 110 (on which passage Steevens remarks, "Hamlet alludes to the *watch-word* given every day in military service, which at this time he says is *Adieu*, *Adieu! remember me!* So in *The Devil's Charter*, a tragedy [by B. Barnes], 1607, 'Now to my *watch-word*'"); *Give the word*. Edg. *Sweet marjoram*. Lear. Pass, KING LEAR, iv. 6. 92.

**word**, a motto : *The word*, 'Lux,' etc., PERICLES, ii. 2. 21 ; *The word*, 'Me pompæ,' etc., PERICLES, ii. 2. 30 ; *The word*, 'Quod me,' etc., PERICLES, ii. 2. 33.

**word** — *I moralize two meanings in one.* See *moralize*.

**words me** — *He*, He plies me with words, ANTONY AND CLEOPATRA, v. 2. 190.

**work**, "a term of fortification" (STEEVENS) : *and let 'em win the work*, HENRY VIII., v. 4. 55.

**workings**, "labours of thought" (STEEVENS) : *our dull workings*, 2 HENRY IV., iv. 2. 22.

**workings**, acts : *mock your workings in a second body* ("treat with contempt your acts executed by a representative," JOHNSON), 2 HENRY IV., v. 2. 90.

**world** — *To go to the*, To be married, to commence house-keeper, ALL 'S WELL THAT ENDS WELL, i. 3. 18 ; *Thus goes every one to the world but I*, MUCH ADO ABOUT NOTHING, ii. 1. 287.

**world** — *A woman of the*, A married woman, AS YOU LIKE IT, v. 3. 4. See the preceding article.

**world may laugh again** — *The*, 2 HENRY VI., ii. 4. 82. "The world may look again favourably upon me" (JOHNSON). "Equivalent to — Fortune may smile again" (STAUNTON).

**world to see** — *It is a*, It is a wonder to see, MUCH ADO ABOUT NOTHING, iii. 5. 34 ; THE TAMING OF THE SHREW, ii. 1. 303. (This expression was in use as early as the time of Skelton, who has in his *Bowge of Courte*,

"*It is a worlde, I saye, to here of some.*"

*Works*, vol. i. p. 47, ed. Dyce ;

and it is found even in the Second Volume of Strype's *Annals of the Reform.*, which was first published in 1725, and must have been written only a few years earlier : "But *it was a world* to consider, what unjust oppressions of the people and the poor this occasioned, by some griping men, that were concerned therein." p. 209.)

**world-without-end bargain**—*A*, "An everlasting bargain" (MALONE), *LOVE'S LABOUR'S LOST*, v. 2. 777; *the world-without-end hour*, "the tedious hour, that seems as if it never would end" (MALONE), *SONNETS*, lvii. 5.

**worm**, a serpent: *the soft and tender fork Of a poor worm*, *MEASURE FOR MEASURE*, iii. 1. 17; *a worm, an adder, do so much*, *A MIDSUMMER-NIGHT'S DREAM*, iii. 2. 71; *The mortal worm*, 2 *HENRY VI.*, iii. 2. 263; *eyeless venom'd worm* (the blind-worm), *TIMON OF ATHENS*, iv. 3. 181; *the worm that's fled*, *MACBETH*, iii. 4. 29; *the pretty worm of Nilus*, *ANTONY AND CLEOPATRA*, v. 2. 242; *all the worms of Nile*, *CYMBELINE*, iii. 4. 33.

**worm**, used in the sense of "creature," as a term of commiseration, sometimes of contempt: *Poor worm, thou art infected!* *THE TEMPEST*, iii. 1. 31; *the poor worm doth die for 't*, *PERICLES*, i. 1. 102; *to reprove These worms for loving*, *LOVE'S LABOUR'S LOST*, iv. 3. 150; *you froward and unable worms*, *THE TAMING OF THE SHREW*, v. 2. 169.

**wormwood to my dug**—*Laid*, In order to wean the child, *ROMEO AND JULIET*, i. 3. 27.

**worship**, honour, dignity: *rear'd to worship*, *THE WINTER'S TALE*, i. 2. 314; *the worship of revenge*, *KING JOHN*, iv. 3. 72; *the slightest worship of his time*, 1 *HENRY IV.*, iii. 2. 151; *give me worship and quietness*, 3 *HENRY VI.*, iv. 3. 16; *As I belong to worship*, *HENRY VIII.*, i. 1. 39; *Wherein the worship* ("dignity, authority," JOHNSON) *of the whole world lies*, *ANTONY AND CLEOPATRA*, iv. 14. 86; *The worships of their name*, *KING LEAR*, i. 4. 266.

**worship**, to honour, to dignify: *worship me their lord*, 2 *HENRY VI.*, iv. 2. 72; *Not worshipp'd with a waxen epitaph*, *HENRY V.*, i. 2. 233 (see *waxen epitaph*, etc.).

**worth**, substance, wealth: *To be of worth, and worthy estimation*, *THE TWO GENTLEMEN OF VERONA*, ii. 4. 52; *But, were my worth as is my conscience firm*, *TWELFTH NIGHT*,

iii. 3. 17; *They are but beggars that can count their worth*, ROMEO AND JULIET, ii. 6. 32; *all my outward worth*, KING LEAR, iv. 4. 10.

**worth** *Of contradiction* — *His*, CORIOLANUS, iii. 3. 26. If this is the right reading, "*worth*" is equivalent to "*penny-worth*."

**worthied** *him*, rendered him worthy, KING LEAR, ii. 2. 116.

**Worthies** — *The Nine*, LOVE'S LABOUR'S LOST, v. 1. 102, 107; 2 HENRY IV., ii. 4. 210. "*The genuine worthies were Joshua, David, Judas Macabeus, Hector, Alexander, Julius Cæsar, Arthur, Charlemagne, and Godfrey of Bulloigne, or sometimes in his room Guy of Warwick. Why Shakespeare, in the five of them only whom he has introduced by name, has included Hercules and Pompey, remains to be accounted for*" (DOUCE).

**worthy feeding** — *A*, a valuable tract of pasturage, THE WINTER'S TALE, iv. 4. 169.

**worts**, all kinds of pot-herbs, and sometimes, as in the present passage, with a more confined signification, — *cole-worts, cabbages: Good worts! good cabbage*, THE MERRY WIVES OF WINDSOR, i. 1. 110 (where Falstaff is ridiculing Sir Hugh's pronunciation of *words*).

**wot**, to know, THE TWO GENTLEMEN OF VERONA, iv. 4. 26; THE MERRY WIVES OF WINDSOR, ii. 2. 79; RICHARD II., ii. 1. 250.

**wo't**, wilt, 2 HENRY IV., ii. 1. 54, 55.

**would**, equivalent to "*would have:*" *Sorrow would solace and mine age would ease*, 2 HENRY VI., ii. 3. 21.

**wound with adders**, enwrapped, encircled, by adders, THE TEMPEST, ii. 2. 13.

**wounds** *Open their congeal'd mouths and bleed afresh* — *Dead Henry's*, RICHARD III., i. 2. 55. "It is a tradition very generally received, that the murdered body bleeds on the touch [or the approach] of the murderer. This was so



much believed by Sir Kenelm Digby, that' he has endeavoured to explain the reason " (JOHNSON).

**wrack**, wreck, destruction, ruin, *MACBETH*, v. 5. 51; *PERICLES*, iv. *Gower*, 12; *VENUS AND ADONIS*, 558; *THE RAPE OF LUCRECE*, 841, 966.

**wrath**, wrathful, angry: *Oberon is passing fell and wrath*, *A MIDSUMMER-NIGHT'S DREAM*, ii. 1. 20.

**wreak**, revenge, *CORIOLANUS*, iv. 5. 85; *TITUS ANDRONICUS*, iv. 3. 33.

**wreak**, to revenge, to avenge, *TITUS ANDRONICUS*, iv. 3. 51; *ROMEO AND JULIET*, iii. 5. 101.

**wreakful**, revengeful, wrathful, *TITUS ANDRONICUS*, v. 2. 32; *TIMON OF ATHENS*, iv. 3. 228.

**wreaks**, fits of rage or violence, *TITUS ANDRONICUS*, iv. 4. 11.

**wren of nine**—*The youngest*, *TWELFTH NIGHT*, iii. 2. 62.

"The wren is remarkable for laying many eggs at a time, nine or ten, and sometimes more; and as she is the smallest of birds, the last of so large a brood may be supposed to be little indeed; which is the image intended here to be given of Maria" (HANMER).

**wrest**, a tuning-key for drawing up the strings of musical instruments; used metaphorically in what follows: *this Antenor, I know, is such a wrest in their affairs*, *TROILUS AND CRESSIDA*, iii. 3. 23.

**wretch**, a term of endearment: *The pretty wretch*, *ROMEO AND JULIET*, i. 3. 45; *Excellent wretch!* *OTHELLO*, iii. 3. 91.

**wretched**, vile, hateful, utterly bad ("A wretched fellow, *Deplorate malus.*" Coles's *Lat. and Engl. Dict.*): *The wretched, bloody, and usurping boar*, *RICHARD III.*, v. 2. 7; *O wretched villain!* *OTHELLO*, v. 1. 41.

**wring**, to writhe with anguish: *those that wring under the load of sorrow*, *MUCH ADO ABOUT NOTHING*, v. 1. 28; *He wrings at some distress*, *CYMBELINE*, iii. 6. 78.

**wring** (ring, *Cambridge*) it — *An you 'll not knock, I 'll*, *THE TAMING OF THE SHREW*, i. 2. 16. "Here seems to be a quibble between *ringing* at a door and *wringing* a man's ears" (STEEVENS).

**wringer**, a person who wrings the water out of clothes, *THE MERRY WIVES OF WINDSOR*, i. 2. 4.

**writ and the liberty** — *For the law of*, *HAMLET*, ii. 2. 396.

"The meaning probably is, that the players were good, whether at written productions, or at extemporal plays where liberty was allowed to the performers to invent the dialogue" (COLLIER).

**write**, to write or style one's self, to write one's self as the possessor of something, "to call one's self, to be entitled, to use the style of" (*Johnson's Dict.*): *I must tell thee, sirrah, I write man*, *ALL 'S WELL THAT ENDS WELL*, ii. 3. 196; *About it; and write happy when thou hast done*, *KING LEAR*, v. 3. 36; *I 'ld give bay Curtal and his furniture, My mouth no more were broken than these boys', And writ as little beard*, *ALL 'S WELL THAT ENDS WELL*, ii. 3. 59; *as if he had writ man ever since his father was a bachelor*, *2 HENRY IV.*, i. 2. 25.

**writhled, wrinkled**, *1 HENRY VI.*, ii. 3. 23. (So in Sir J. Harington's version of the *Orlando Furioso*:

"To scorne her *writhled* skin and evill favour."

B. xx. st. 76.)

**wrong** — *I fear you have done yourself some*, "I fear that in asserting yourself to be King of Naples, you have uttered a falsehood which is below your character, and, consequently, injurious to your honour" (STEEVENS), *THE TEMPEST*, i. 2. 443.

**wrongs and chase them to the bay** — *To rouse his*, *RICHARD II.*, ii. 3. 128. Here the abstract is put for the concrete, "*wrongs*" for "*wrongers*."

**wroth** — *Patiently to bear my*, THE MERCHANT OF VENICE, ii. 9. 78. "The old editions read 'to bear my wroath.' *Wroath* is used in some of the old books for *misfortune*; and is often spelt like *ruth*, which at present signifies only *pity*, or *sorrow for the miseries of another*. Caxton's *Recuyell of the Historyes of Troye*, etc., 1471, has frequent instances of *wroth*. Thus, also, in Chapman's version of the 22nd *Iliad*,

'born to all the wroth  
Of woe and labour'" (STEEVENS).

Qy. have we not here only a various spelling of *wrath*, for the sake of the rhyme? and does it not mean "angry vexation" ("torturing anger," Richardson's *Dict. sub* "wrath")?

**wrought**, worked, agitated: *Would thus have wrought you*, THE WINTER'S TALE, v. 3. 58; *my dull brain was wrought*, MACBETH, i. 3. 149.

**wrying**, swerving, going astray, CYMBELINE, v. 1. 5.

## Y

**yare**, ready, brisk, active, nimble, handy, THE TEMPEST, i. 1. 6, 32; v. i. 224; MEASURE FOR MEASURE, iv. 2. 53; TWELFTH NIGHT, iii. 4. 214; ANTONY AND CLEOPATRA, iii. 7. 38; iii. 13. 131; v. 2. 281.

**yarely**, readily, briskly, actively, handily, THE TEMPEST, i. 1. 3; ANTONY AND CLEOPATRA, ii. 2. 215.

**yaw**, to move on unsteadily, to swagger, to vacillate ("To yaw [as a ship], *huc illuc vacillare, capite nutare*." Coles's *Lat. and Engl. Dict.*), HAMLET, v. 2. 114. (The substantive "yaws" occurs in Massinger's *Very Woman*, Works, vol. iv. p. 297, ed. 1813, — where Gifford remarks, "A yaw is that unsteady motion which a ship makes in a great swell, when, in steering, she inclines to the right or left of her course.")

**y-clad**, clad, 2 HENRY VI., i. 1. 33.

**ycleped**, called, named, LOVE'S LABOUR'S LOST, i. 1. 231.

**ycliped**, another form of the preceding, LOVE'S LABOUR'S LOST, v. 2. 591 (where this spelling is required for the quibble, "*clipt*," in the next speech).

**Yead**, an abbreviation of *Edward*, THE MERRY WIVES OF WINDSOR, i. 1. 141.

**yearn**, to grieve, to vex, THE MERRY WIVES OF WINDSOR, iii. 5. 38; HENRY V., ii. 3. 3, 6; *yearn'd*, RICHARD II., v. 5. 76; *yearns*, HENRY V., iv. 3. 26; JULIUS CÆSAR, ii. 2. 129.

**Yedward**, a familiar corruption of *Edward*, still retained in some counties, 1 HENRY IV., i. 2. 129. (Towards the end of the first act of Shadwell's *Lancashire Witches*, Clod, who speaks in the Lancashire dialect, says, "Why, 'tis Sir *Yedard* Hartford's").

**yellow**, the colour of jealousy: '*mongst all colours No yellow in 't*, THE WINTER'S TALE, ii. 3. 106.

**yellowness**, jealousy, THE MERRY WIVES OF WINDSOR, i. 3. 97.

**yellow**s — *The*, THE TAMING OF THE SHREW, iii. 2. 50.

"Jaundice, commonly called *the yellows* . . . is the introduction of bile into the general circulation. . . . The yellowness of the eyes and mouth, and of the skin where it is not covered with hair, mark it sufficiently plainly," etc. *The Horse*, by Youatt, p. 311, ed. 1848.

**yeoman**, a sergeant's or bailiff's follower: *Where 's your yeoman?* 2 HENRY IV., ii. 1. 3.

**yeoman's service** — *It did me*, HAMLET, v. 2. 36. "That is, as good service as a yeoman performed for his feudal lord" (CALDECOTT).

**yerk**, to jerk, to fling out, to kick: *Yerk out their armed heels*, HENRY V., iv. 7. 77.

**yerk**, to strike with a quick smart blow : *yerk'd him here under the ribs*, OTHELLO, i. 2. 5.

**yest**, "the spume on troubled water, foam" (Johnson's Dict.), THE WINTER'S TALE, iii. 3. 91.

**yesty**, spumy, foamy, frothy, MACBETH, iv. 1. 53 ; HAMLET, v. 2. 186.

**yew**. See *double-fatal yew*, etc.

**yield**, to requite : *the gods yield you for 't!* ANTONY AND CLEOPATRA, iv. 2. 33.

**young**, early : *this is yet but young*, HENRY VIII., iii. 2. 47 ; *Is the day so young?* ROMEO AND JULIET, i. 1. 158.

**young ravens must have food**, THE MERRY WIVES OF Windsor, i. 3. 33. Ray has "Small birds must have meat," *Proverbs*, p. 80, ed. 1768. "Either Shakespeare, or the adage, if it be one, has borrowed from Scripture. See *Psalm cxlvii. 9*, or *Job xxxviii. 41*" (DOUCE).

**younger**, a youngster, a young gallant : *like a younger or a prodigal*, THE MERCHANT OF VENICE, ii. 6. 14 ; *Trimm'd like a younger*, 3 HENRY VI., ii. 1. 24.

**younger**, a novice, a greenhorn : *will you make a younger of me?* 1 HENRY IV., iii. 3. 78.

**you 're**, you were ; *Madam, you 're best consider*, CYMBELINE, iii. 2. 76.

**your release** — *They cannot budge till*, They cannot budge till the release of them by you, THE TEMPEST, v. 1. 11 ; *Your wrongs do set a scandal on my sex*, The wrongs done by you do set, etc., A MIDSUMMER-NIGHT'S DREAM, ii. 1. 240 ; *I am sorry For your displeasure*, I am sorry for the displeasure you have incurred, OTHELLO, iii. 1. 42.

## Z

**zany**, a buffoon, a merry-andrew, a mimic, LOVE'S LABOUR'S LOST, v. 2. 463 ; *the fools' zanies* (wrongly explained by

Douce the "*fools' bawbles*, which had upon the top of them the *head of a fool*"), *TWELFTH NIGHT*, i. 5. 84.

**zed** ! *thou unnecessary letter* ! *KING LEAR*, ii. 2. 59. "Zed is here properly used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S; and the Roman alphabet has it not; neither is it read in any word originally Teutonic. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter" (STEEVENS). "This is taken from the grammarians of the time. Mulcaster says, 'Z is much harder amongst us, and seldom seen: S is become its lieutenant-general. It is lightlie expressed in English, saving in foren enfranchisements'" (FARMER).

**zenith** (in an astrological sense), the highest point of one's fortune, *THE TEMPEST*, i. 2. 181.

**zodiacs** — *Nineteen*, Nineteen years, *MEASURE FOR MEASURE*, i. 2. 161. (There can be little doubt that either "*nineteen*" in this passage should be "*fourteen*," or that "*fourteen years*" in the next scene and page should be "*nineteen years*." Malone has a very foolish note on the second passage.)













